

SATURDAY, JANUARY 10, 1874.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

LITERATURE.

The Early History of Woodstock Manor and its Environs, in Bladon, Hensington, New Woodstock, Blenheim; with later notices.
By Edward Marshall, M.A., formerly Fellow of C. C. C. Oxford. (Oxford and London: James Parker & Co., 1873, pp. 16 & 473, cr. 8vo.)

SOME forty years ago or thereabouts a prospectus was issued of a work, described as "preparing for immediate publication," on *The History and Antiquities of the Town and Honour of Woodstock*. In this prospectus the writer, a Mr. J. Graves, remarked that "it has often been a matter of surprise that a place possessing in itself such stores of information" (we presume he meant such subjects for stores of information) "should not hitherto have met with its local historian," and promised to supply this deficiency by bringing together all the records and memorials of everything that was interesting and curious. But his promise failed in fulfilment, for the work never appeared; and, in spite not merely of its widely-reaching historical associations, but of the added charm with which it had been enriched by the genius of our great novelist, this favourite resort of so many of our kings has remained without its historiographer until now that Mr. Marshall, not knowing of his precursor's abortive proposal, has given, in the volume before us, a very complete summary of all the occurrences and particulars which the most painstaking diligence could collect. It is strange that not only the whole county of Oxford itself, but such a place as Woodstock, has never yet found its historian; that the brief notices written (we believe by Dr. Ingram) for Skelton's *Illustrations of the Antiquities of Oxfordshire*, afford the only approach to a history of the county which we possess. From the large amount of landed property owned in it by many of the colleges at Oxford, of which the title-deeds for many centuries back are safely preserved in their muniment rooms, the materials for manorial, parochial, and family history are probably as abundant as in the case of any other shire, although perhaps not as easily accessible; but doubtless the day is not far distant in which these documents, so valuable to every searcher into local or personal history, will be carefully calendared as well as carefully preserved.* Probably the very wealth of existing material has assisted in deterring, and will still deter, writers from undertaking a task which, for any satisfactory accomplishment, would occupy a lifetime; and it is therefore a welcome contribution towards such an accomplishment when a competent writer like Mr. Marshall

completes a monograph of a particular place. Three such monographs have already been published by him, in the histories of Iffley, Sandford St. Martin, and Church Enstone; and several others have been published, or are in contemplation, by other writers, with reference to parishes in which they are specially interested. Such local records have, in the fulness of details in which they can indulge, an advantage over general county histories, which, unless written on the plan of that marvellous work Nichols' *Leicestershire*, and with the same disregard of pecuniary recompense, must necessarily be more compendious.

The first portion of Mr. Marshall's book gives the general history of the manor and town with considerable fulness to the year 1694, and then, more briefly, to the present time. The ecclesiastical history follows, which includes notices of the various chapels and chantries, as well as of the parish church of Bladon and its incumbents. It is remarkable that the town of Woodstock is simply a chapelry, under somewhat disputed conditions, to this small adjoining parish of Bladon; while Blenheim Park was constituted a parish of itself in 1858. Notices of collegiate and monastic estates, of almshouses and charities, of the municipal charters, and of the parliamentary history of the borough, conclude the volume, with an appendix of additional notes, and that boon to all careful readers, a very full index. For all the varied branches of his subject Mr. Marshall has collected information from every source within his reach; but the minuteness of the information prevents him from working up his accumulated particulars into the form of a continuous narrative; and they are consequently given, in a rather disjointed manner, in the form of annals. But the history of Old Woodstock, in whatever form it be given, is full of interest. The place which contained Fair Rosamond Clifford's hiding-place (whose story, sometimes unreasonably doubted, is, as Mr. Marshall remarks, with most persons regarded as the historical starting-point, although he carries that point far higher); which was the birthplace of the Black Prince; the supposed dwelling-place of Chaucer's son; the prison-place of Elizabeth in 1554; a favourite visiting-place of all its royal owners from Henry II. to Charles I.; and the death-place of the Earl of Rochester, is by these very names and by the scenes which they suggest, invested with an interest which is here well illustrated and sustained; although the author's strict regard to the precise boundaries of his subject (as well, perhaps, as the exigency of limited space) restrains him from digressions. Otherwise he might have told more of the legends relating to Fair Rosamond; e.g. of the fossilised tree which (as Rudborn relates) attested, by the fulfilment of her prediction of its change, that she died in a state of salvation; or of the visit of Henry II. to her tomb, when he himself composed, as vouched for in the dialogue called 'Dives et Pauper,' printed by Pynson in 1493, her traditional epitaph, which, however, appears by Mr. Marshall's quotations to have been used in Italy many centuries before. But he does not refer to the earliest (because contempo-

rary) allusion to the well-known play upon her name found in any English writer, namely, that which occurs in the treatise of Girald Barri *De Instructione Principum*, where she is described as being "non mundi quidem rosa juxta falsam et frivolam nominis impositionem, sed immundi verius rosa vocata."

The pranks played by an ingenious royalist upon the Parliamentary commissioners who visited Woodstock in 1649 for the purpose of surveying the manor, and who destroyed a famous oak on account of its being called the king's oak, might also have been noticed a little more fully, considering that they were so entirely regarded as the work of diabolical visitors as to be included by Professor George Sinclair in his collection of manifestations of *Satan's Invisible World*; and that they have been rendered of world-wide fame by the novel of *Woodstock*, to which, singularly enough, Mr. Marshall only makes the barest passing reference in a foot-note.

We have noticed a few misprints which have passed uncorrected in the additional notes. For instance, the catalogue of Blenheim library was not published in 1872, as stated at p. 278, but privately printed; and at p. 144 it is said that King Charles was represented in the tapestry which decorated some of the rooms in the manor-house in the time of Henry VIII.

We ought to add that there are several lithographs from rare prints of the old manor-house and park, &c.

W. D. MACRAE.

The Dramatic Works of John Crowne. With Prefatory Memoir and Notes. Vol. I. (Edinburgh: William Paterson. London: H. Sotheran & Co., 1873.)

JOHN CROWNE is the author of nearly a score of plays, all of which (with one dubious exception) the world has very willingly let die. He has a niche in Disraeli's *Curiosities of Literature*, but is remembered chiefly by the mention made of him in Scott's *Life of Dryden* as the object of the capricious patronage of Wilmot, Earl of Rochester. That eccentric profligate had quarrelled with his old friend Mulgrave, Earl of Sheffield, with whom Dryden was on confidential terms; and as his "nerves proved unequal to a personal conflict with his brother peer," he determined to revenge himself "on those men of literature whom his antagonist cherished and patronised." To mortify Dryden, he recommended Elkanah Settle to royal favour, and when Settle had obtained an unmerited popularity he introduced Crowne as Court poet, to mortify both Settle and Dryden. In 1675 Crowne received the king's commands to write the masque of *Calisto*, and the epilogue proffered by the laureate was rejected. *Calisto* was successful, and its author was forsaken and lampooned by Rochester, though he retained the personal regard of the king.

On the discovery of the Popish Plot, Crowne ridiculed the Whigs in his comedy of the *City Politiques*, in which Shaftesbury, Oates, and Sir William Jones are exhibited. The affected pronunciation of the last-mentioned (under the name of Bartoline) is reproduced in the passages quoted by

* Mr. Marshall has had the advantage of the good example which Magdalen College has set herein, and is able, therefore, to give abstracts of several early deeds amongst its early muniments.

Disraeli. The Lord Chamberlain, Arlington, was secretly a Whig partisan, and tried hard to suppress the piece, but Crowne induced Charles to order its immediate performance. The editors have given the date of this play as 1675, the year in which *Calisto* was produced. But the Popish plot was not invented till 1678, and the correct date of the first edition of the play is 1683.

Charles promised Crowne that if he would but write one more comedy he should be provided for; and on Crowne's protesting his inability to devise a plot, good-naturedly gave him one in a Spanish piece, and heard him read his adaptation thereof, scene by scene as it was written. It was called *Sir Courtly Nice, or It Cannot Be*. The second title was ominous. On the very day of rehearsal Charles was seized with his last illness, and with him died Crowne's hopes of preferment. The comedy continued to be a stock piece "for upwards of a century," say the editors. The last edition in the British Museum Catalogue is 1735, but there is one of 1753, and possibly one yet later. Subsequently to the death of his royal master nothing more is known of Crowne, except the dates of his plays and poems, and the facts that he was alive in 1703, and that he is buried in St. Giles-in-the-Fields. Of his personal characteristics only one little trait is preserved, that he was called "Starch Johnny Crowne," from the "stiff unalterable primness of his long cravat." Jacob Tonson "used to say that Dryden was a little jealous of rivals. He would compliment Crowne when a play of his failed, but was very cold to him when he met with success. He used to say that Crowne had some genius, but then he added always that his father and Crowne's mother were very well acquainted."

The first of the three plays in this volume is "Juliana, or the Princess of Poland." It is preceded by a list of characters, giving so much of the history of each personage as may afford some clue to the confusions of a dull though extravagant plot—turning on a marriage in the dark of Demetrius, a Russian prince, to Paulina, the daughter of the Czar. She had been promised by her father to Demetrius as a reward for taking prisoner the Polish General, Ladislaus, Duke of Courland. On the news of the death of the King of Poland, the Czar, hoping to place his daughter on the vacant throne, offered her to Ladislaus. The Duke declined the proposal, but Demetrius, to avenge the slight put upon himself, contrived to make the lady believe that Ladislaus had repented his refusal and was ready to marry her—but in the dark,

"Because he would not trust, as he pretended,
The priest himself with such a dangerous secret."

The crazy superstructure is worthy of this foundation. There are mad scenes, and fightings, and cries of murder in nearly every act; songs without rhythm, and almost without sense; and a dance of two queens, two nuns, two ghosts, and two angels—an odd set. To relieve this weight of tragedy is the function of a comic landlord whom Geneste considers as "amusing," and the present editor as a "facetious personage on whose clever acting so much

depended." A very slight taste of his quality will be sufficient for most readers:—

"Shall I keep the cloak-bag? or shall I cry the cloak-bag? or shall I sell the cloak-bag? Nay then I may chance to stretch for the cloak-bag; so I may if I should keep the cloak-bag, if the right owner should come with an officer, and find the cloak-bag: why then the devil take the cloak-bag, for never was anyone so plagued with a cloak-bag. Well, if nobody come to claim the cloak-bag, I'll sell the cloak-bag, buy land, and marry a lady with the cloak-bag, and then be dubbed a knight of the order of the cloak-bag."

The editors have given some interesting particulars concerning the actors in this play, which was very strongly cast, and we may remark that the majestic composure of Betterton is probably reflected in the lines assigned to Ladislaus—which are as rational and lofty as the vicissitudes of the plot and the abilities of the author would admit. A few passages from the rest of the play may be quoted as specimens of the dialogue—and of the bathos.

Joanna, Paulina's attendant, watches by her sleeping mistress, who suddenly starts up and flourishes a dagger:—

"*Joanna.* How came she by that fatal instrument?
She stabs at something; oh! she makes me tremble:

I'll snatch it from her!

Paul. Oh, ungrateful man!
And dost thou then deride at my misfortunes?

Is this the recompense of my too fond
Unfortunate love? die in thy mistress' arms!
Bleed! fall! Ha! gone! whither? Where am I?

Was it a dream?

Joanna. She's had some frightful dream,
I see."

Colimsky tells the Princess of Poland:—

"Well, madam, I've had fortunate success,
And rais'd a force very considerable
For the small time I had to do it in."

Paulina (in whom the editors consider that the interest of the piece mainly resides) continually speaks in a strain of exaggerated distress; e.g.:—

"I view the angry ocean o'er and o'er,
And see a thousand waves, but not one shore."

In one scene she receives "some strange intelligence," to which she as strangely answers.

"*Alexey.* Poland's in a blaze, all's in confusion,
And millions of reports fly to and fro;

The Duke lies sick of an envenomed wound,
But more of jealousy; I listen'd at his chamber
And heard him groan of both; his soul is bubbling,
A little heat would boil him to a height.

Paul. I'll go, I'll go, I'll sting his poison'd soul,
Put fire under his heart, I'll boil him, boil him,

Till in his rage he runs and kills his friend,
His mistress, and himself; then we'll be merry,
Be jolly, carouse, drink healths in their blood."

Theodore, the attendant of Ladislaus, thus replies to his master's pathetic and parting injunctions:—

"My lord, be sure I shall do this and more
Ten thousand times, if I'm not dead before."

The Princess, bent on vengeance, is thus admonished by her confessor:—

"Oh! madam, rule your haughty passions;
There is a ring of angels made about you,

To see how you'll come off in this great combat."

Jul. And let 'um make a ring—they to themselves
The pleasure of revenge would not deny,
Were they but flesh and blood as well as I."

There are not wanting sallies worthy of Drawcansir. Demetrius, threatened with death, replies:—

"Come, villains, level me right against the clouds,
And then give fire, discharge my flaming soul
Against such saucy destinies as those
As dare thus basely of my life dispose;
Then from the clouds rebounding I will fall,
And like a clap of thunder tear you all."

"This is Ercles' vein—a tyrant's vein—a lover is more condoling"—*videlicet*:—

"*Paul.* Heavens! I walk about here in the dark,
And hear the labours of departing souls;
A thousand airy forms fly round about me,
And fan me into cold and dewy sweats."

"The History of Charles the Eighth of France," full of what the author, intending to be ironical, calls

"The whining noise of a dull rhyming play," is not worth reading. It is an imitation of the heroic repartee of which the fashion had been set in *Tyrannic Love* and *The Conquest of Granada*, but lacks the vigour which palliates the inflated absurdity too often recurring in those works. Charles and Ferdinand exchange the inevitable verbal carte and tierce; a magician duly summons spirits to sing and dance; and a ghost haunts an unhappy princess till "she raves—her reason is mislaid." When she is stabbed, "She dies, and the Ghost goes off."

The masque of "Calisto" was chiefly remarkable for the rank of the performers, and followed therein the traditions of that princely diversion. The parts of the heroine and her friend Nyphe were taken by the ladies (afterwards Queens) Mary and Anne, of Juno by the Countess of Sussex (daughter of Charles II. and Barbara Palmer, before the separation of the latter from her husband), and of Mercury by "Mrs. Jennings." The last-named has been identified by the editors with Sarah, afterwards Duchess of Marlborough, but it is probable that Frances, the elder sister, mentioned in Pepys as Mrs. Jennings, is meant. The editors' remark that she was a "very suitable representative for the envious nymph Psecas" is an oversight. That part was assigned to Lady Mordaunt. If, according to their conjecture, Lady Henrietta Wentworth, the Jupiter of the piece, then first saw the Duke of Monmouth, one of the dancers, it was the beginning of a real tragedy that ended with her death, broken-hearted, the year after his execution.

The masque itself is a curious compromise between indelicacy and prudery. Ovid's story of the nymph betrayed by Jupiter under the form of Diana is a singular subject for representation by ladies of the blood-royal—not to speak of Evelyn's religious heroine, Mrs. Godolphin (then Miss Blagge), who sustained the part of the divine huntress. And the oddity of the selection is heightened by the ingenious expurgation by which Crowne attempts to reconcile mythology with decorum. In his version there is no betrayal at all. Jupiter is struck moral by the invincible Calisto; and

to prevent any future mischief from her charms, he begs her to

"Accept the small dominion of a star."

Compared with the masques of Ben Jonson, "Calisto" is tedious and insipid. There is no beauty in the language, which is often that of flippant dulness trying to pass itself off as vivacity.

This dramatist of the Restoration finds congenial editors in the staunch Cavaliers who execrate the "infamous" General Assembly of 1638 and the "murder" of Charles I., and who regard with courtly complacency the follies of his son. They have evidently taken pains with their work, notwithstanding a few typographical errors—one or two affecting what sense there is in the passages wherein they occur. The accounts given of persons who came into contact with Crowne, or who acted in his plays, are interesting, though sometimes rather diffuse and episodical. From Lord Orrery (Crowne's patron) the transition is easy to his play of "Mustapha," and "by this declension" a passage in Evelyn relating thereto introduces us to a short notice of four actresses who married noblemen.

No specimen of Crowne's comedy is given in this volume, so that we have no opportunity of judging for ourselves whether, as alleged, he therein far excelled Dryden. His tragedy was thought "not contemptible" by his contemporary Langbaine, and even this praise "suffers under probation." The editors, however, assure us that the "Princess of Poland," with a little alteration, would still make a good acting play, far better than the ephemeral sensational dramas of the present time. Those who can contrast their memories of Dowton and Liston with the performances of our day, may be allowed to be *laudatores temporis acti*. But do they not forget that the "Princess" was a sensation drama in the taste of that time, and, not being successful, was more "ephemeral" than many modern pieces, even allowing for their longer "runs"?

Besides, it is to be remarked that rubbish, such as is quoted above, cannot well acquire any additional value from the circumstance that it has been forgotten for nearly two centuries.

R. C. BROWNE.

Descriptive Sociology, or Groups of Sociological Facts. Classified and arranged by Herbert Spencer. Compiled and abstracted by David Duncan, M.A., Professor of Logic, &c., in Presidency College, Madras; Richard Scheppig, Ph.D., and James Collier. English: compiled and abstracted by James Collier. (London: Williams and Norgate.)

THIS is the first instalment of an enormous work projected by Mr. Spencer for the benefit of students of social science. He gives in the Provisional Preface the following account of its origin and design:—

"In preparation for 'The Principles of Sociology,' requiring as bases of induction large accumulations of data, fitly arranged for comparison, I, some five years ago, commenced by proxy the collection and organisation of facts presented by societies of different types, past and present; being fortunate enough to secure the services of gentlemen competent to carry on the process in the way

I wished. Though this classified compilation of materials was entered upon solely to facilitate my own work, yet after having brought the mode of classification to a satisfactory form, and after having had some of the tables filled up, I decided to have the undertaking executed, with a view to publication; the facts collected and arranged for easy reference and convenient study of their relations being so presented, apart from hypotheses, as to aid all students of social science in testing such conclusions as they have drawn, and in drawing others.

The work consists of three large divisions. Each comprises a set of tables, exhibiting the facts as abstracted and classified, and mass of quotations and abridged extracts, otherwise classified, on which the statements contained in the tables are based. The condensed statements, arranged after a uniform manner, give, in each table or succession of tables, the phenomena of all orders which each society presents,—constitute an account of its morphology, its physiology, and (if a society having a known history) its development. On the other hand, the collected extracts serving as authorities for the statements in the tables, are (or rather will be, when the work is complete) classified primarily according to the kinds of phenomena to which they refer; and, secondarily, according to the societies exhibiting these phenomena: so that each kind of phenomenon, as it is displayed in all societies, may be separately studied with convenience."

The divisions referred to are, (1) uncivilised societies; (2) civilised societies, extinct or decayed; and (3) civilised societies, recent or still flourishing. On each of these groups Mr. Spencer has had a gentleman employed for some time, who is responsible for the statements as extracted and condensed, Mr. Spencer being himself responsible for their classification and arrangement.

It is clear at a glance that the work thus undertaken is one of great magnitude and difficulty; and when one considers the high reputation Mr. Spencer has acquired by his sociological theories, it acquires a peculiar interest, as it will serve to show the nature and value of the material which he has used for constructing or testing his speculations. It is perhaps fortunate therefore that the first result of their labours which Mr. Spencer and his assistants have published, is the part that relates to England; as nearly everyone has sufficient knowledge of some part or other of English history to estimate the value of similar labour on less familiar fields.

Assuming that Mr. Spencer has not set his assistant Mr. Collier to an impossible task, and that Mr. Collier has executed his work with sufficient care and intelligence, we have here condensed into seven tables "the phenomena of all orders" presented by English society, "an account of its morphology, physiology, and development." The tables are followed by seventy folio pages of extracts, containing (at least in most cases) the authority on which the statements are made. Probably such an instance of compression has never yet been exhibited to the public: unless indeed in the case of school catechisms and other works of no scientific pretension.

It is quite impossible to give an adequate idea of the general effect of Mr. Spencer's design. No description could fully depict the extreme brevity and multifarious character of the contents of the tables, and still less would it be possible to convey a notion of the bewilderment that is caused by a consecutive perusal of the extracts. It will be enough

to present a few examples from different parts of the tables which may perhaps give a sufficient notion of their character and execution. Before however meddling with the tables, something ought to be said of six short paragraphs which stand at their head, in which the characteristic condensation is carried to the utmost. The first of these is entitled "Inorganic environment," and contains apparently the geographical and geological data required by the student of social science. This is followed by the "Organic environment," divided into Vegetal and Animal, the latter of which runs thus:—"Animals: Elk, bison, wild horse, wild boar, bear, wolf, tiger, hyæna (elephant), fox, wild cat, beaver, hare, whale. Fowl: eagle. Fish: pearls. Reptiles: Roman. Mule and pigeon. Large numbers of swine (fed on beech-mast) bred in early English period. Thirteenth century. Fish (eel, grayling, carp, and perhaps trout) naturalised." Mr. Spencer ought really to explain what interpretation is to be put upon his environments. The list of native animals is apt to suggest the contents of Kirkdale Cave, and might perhaps tend to mislead a foreign sociological student who was unacquainted with the natural history of more modern times. The "Sociological environment," and the physical, emotional, and intellectual character of the inhabitants, are disposed of with equal brevity and precision; and we are then in a position to commence the study of the tables, the first of which contains the British and Roman periods. This obscure period of our annals seems to have tasked Mr. Collier's learning and ingenuity considerably, and has no doubt mainly caused an allusion in Mr. Spencer's preface to the inadequate accounts at present attainable respecting many orders of facts.

Mr. Spencer's classification is of an exceedingly comprehensive character. The whole table is divided into the heads of Structural and Functional, each being subdivided into Regulative and Operative. The Regulative structural heading contains under it political, ecclesiastical, and ceremonial phenomena, with their various subdivisions; the Regulative functional contains sentiments, ideas, and language; while the Operative functional contains under the head of Processes columns for distribution, exchange, production, arts, rearing, &c.; and under the head of Products for Land-works, habitations, food, clothing, implements, weapons, and aesthetic products. It must be admitted that it would be rather hard on Mr. Collier to expect that he should fill all these columns with judiciously selected facts about the ancient Britons; but he has certainly tried very hard, and has occasionally avoided blank columns by inserting statements that can scarcely be of much use to the sociological student. In the first column (marital), for instance, he has an exceedingly confused paraphrase of a passage of Cæsar, which opens with the statement, "Polyandry: ten or twelve families lived under the same roof, and had wives in common." And he follows up this in the corresponding Roman section by the entry, "Right of *conubium* (legitimate marriage) acquired as part of privileges of citizenship." This looks as if Mr. Collier had come to the conclusion, that the provincial subjects of Rome could contract no legitimate marriage until the edict

of Caracalla. Four brief entries give us the political organisation of the Britons, commencing with the statement that the tribe was the unit (though of what, Mr. Collier does not state), and ending with an assertion (followed, it must be said, by a point of interrogation) that the Druids made the laws and administered justice. Under the head of Laws of Intercourse, we have a solitary fact that torques (of gold and bronze) were worn by the chiefs. But this is compensated under the head of Religious Ideas and Superstitions, where the information is unusually abundant; commencing with a list of gods (one of whom is equal to Mercury and Hercules), and proceeding thus: "Local genii and nymphs, sun elves. Worshipped planets; some traces of fetishism; oak and mistletoe sacred; neighing of horses and cries of birds ominous. Serpent worship (?). Fowl, hare, and goose held sacred," &c. Unfortunately, however, there is not to be found in the extracts a single scrap of authority for this indiscriminate adoration, except in so far as the oak and mistletoe are concerned; but instead, we have a valuable glimpse into the state of Mr. Collier's mind by this entry in brackets at the close of his authorities for the British and Roman periods: "We find a singular mixture of Eastern deities and gods from Africa, Germany, Gaul, &c." Every column in this period would afford satisfactory basis for comment, if not for sociological theories; but perhaps it is as well to follow the course of "development" which lands us first amongst the Anglo-Saxons, who are disposed of in the next table, and then in English history since the Norman conquest, which occupies the remaining five.

As a fair average example of the style of work in periods where facts are numerous and easily accessible, we may take Mr. Collier's account of general public affairs during the busy time from the defeat of the Armada to the meeting of the Long Parliament:—

"*Ranks*: Dignity of Baronet created. Compulsory acceptance of Knighthood compounded for. *Executive*: 1597. Forty-eight bills out of ninety-one vetoed. 1606. None vetoed. 1601. Royal Secretary, now called Principal Secretary of State. 1630-1640. Drew up reports at conclusion of sittings of Privy Council, but still subordinate there. 1603-1605. Royal prerogative limited (1) by power of King to interfere with parliamentary elections, and to bind the subject by proclamation being successfully disputed; and (2) by specific growth of power of House of Commons. Cabinet Council exists apart from main body or Privy Council. *Judicial*: 1603. Intervention of King in Courts. Tendency to limit jurisdiction of Chancery. Power of Star Chamber increased, exercising arbitrary jurisdiction, and inflicting severe punishments. Torture declared illegal, but the pillory, &c., in use. *Legislation*: 1625-1640. Struggle between King and Parliament. Petition of Right asserts the illegality of arbitrary detention, of compulsory loans, of tonnage and poundage levied without consent of Parliament."

The authorities for this statement are four extracts from Fischel's *British Constitution*; one from a *History of British Commerce*; and one from Hallam's *Constitutional History*. Two of these extracts relate to facts omitted in the table, and the greater number of the points contained in the table are not to be found in the extracts. But the passage itself contains nearly as many

errors as it does sentences. The Clerk of the Council and not the Secretary of State drew up the reports at the close of the Council sittings, if indeed Mr. Collier refers to the reports which are entered in the Council Registers. The Cabinet Council had no separate existence at this time, except in the rudimentary form of temporary committees—usually on foreign affairs. The power of the Star Chamber was not increased, although it was exercised with greater frequency and severity. The Petition of Right makes no mention of tonnage and poundage, and Charles asserted afterwards, with much apparent probability, that neither party had any thought of including it under the word "taxes." On other points, like "tendency to limit jurisdiction of Chancery," "Intervention of King in Courts," Mr. Collier has probably escaped error by avoiding detail. We must, however, admit that in one respect Mr. Collier's errors are of little consequence, as any student of sociology who was willing to construct theories on such a foundation could probably have come to the same conclusions, although Mr. Collier's details had been wholly different. Mr. Collier's statement of religious ideas during the same period forms a good companion to his political history, and he has decidedly signalled himself in a brief paragraph relating to literature, by omitting all mention of dramatic poetry. It is really impossible to speak well of any part of Mr. Collier's work. The statements made are frequently erroneous, and sometimes absurd; many of them are unsupported by the extracts which serve as authorities; and very often even when an extract is found corresponding to the statement in the table, Mr. Collier has condensed it in such a fashion as to make the condensation bear no resemblance to the original statement. A droll instance of this last vice will be found under "Religious Ideas and Superstitions from 1640 to 1660," where the odd-looking statement appears, "Puritan conception of Deity said to be Arabian." The "authority" for this is a harmless rhetorical passage, apparently from Craik's *English Literature*, to this effect, "The Oriental conception of the Hebrew God had stamped itself on the minds of a Western people like the English, until it wielded as omnipotent a sovereignty over the conscience of the Puritan farmers, as it had exercised over the acts of the Hebrew people among the deserts and mountains from which it sprang." These kinds of inaccuracies are certainly bad enough, but Mr. Collier's work appears even worse when one takes a column at a time, instead of a detached statement of fact. There is no clear trace that he has any perception of the relative value of the different facts he has come across in the 170 volumes which he has consulted. Even in legal and political history, where one would have thought he could not have gone far wrong, he is constantly putting trifling incidents on the same level with important changes; but the main fields of his exploits in this way are certainly those columns where he has had no further guidance than his own instinct and the directions of his employer. "Habits and customs," "Religious ideas," "Morals," &c., are all fertile with instances in point. The moral and religious columns for the present

century, for example, may enable anyone to judge of his capacity in this way. Most of the information under the head "Morals" ought to be transferred to the heading of "Law and Politics"; but amongst the few statements that remain (three or four at most), we find one for which Miss Martineau is made responsible, that in 1830 there were "instances of practice of poisoning for the gratification of selfish passions"! The religious column is equally good, as after a little information about Irvingites, the spread of transcendentalism, Anglican and liberal movements in the English Church, and the Gorham controversy, it winds up with the two following entries:—"1849. Consciousness arises in the Established Church of the spread of free thought;" and "Considerable survival of pagan superstitions and usages, especially in remoter districts; worship of fire and of the moon; passing children through trees, &c., to cure disease. In less accessible districts witches still believed to live." No doubt much of Mr. Collier's confusion must, in justice to him, be attributed to the exigencies of Mr. Spencer's classification, as some of the columns could scarcely be very easily filled up, without trenching on the province of others. The column headed "implements" has evidently been a sad source of trouble to Mr. Collier from the beginning, as he has been obliged to use some of the most obvious resources under other heads. His list from 1688 to the present day has entries relating to these matters:—House furnishings, marine chronometers, buttons, snuffboxes, carpets, rosewood furniture, &c., agricultural implements, locks, steel pens, lucifer matches, steam ploughs, reaping machines, composite candles, and electric clocks.

But putting aside any further discussion of Mr. Collier's capacity to do Mr. Spencer's work, and only remarking that Mr. Spencer, to judge from the Preface, is perfectly satisfied on this point; one is forced to ask, what possible good can result from this scheme, supposing it to be decently carried out? It must be clearly kept in view that Mr. Spencer's aim is no less lofty than to supply the student of social science with "data standing towards his conclusions in a relation like that in which accounts of the structures and functions of different kinds of animals stand to the conclusions of the biologist." He has no mere wish to aid the historical student by an abstract of facts and an index of authorities, and indeed the work in its present form is quite useless for that purpose. His design apparently is to present the student with a work taking the place of other histories, and which may by itself be sufficient for the purpose of drawing and testing sociological conclusions; and it is therefore necessary to suppose that Mr. Spencer considers these seven tables, with their accompanying seventy pages of scraps, to be such a comprehensive and detailed statement of the complicated social phenomena of England from the earliest times, as may form part of a trustworthy foundation for the construction of a sociological superstructure. It would be much nearer the truth to say that they are of no use for any purpose whatever. There is no chance of anyone using them who is already acquainted with the history

to which they relate; and to one who is unacquainted with it, they would either be misleading or unintelligible. Even supposing that Mr. Spencer got them done with as great accuracy and intelligence as possible, they would still be useless or even mischievous for the purpose he has in view. It would be the merest impertinence for Mr. Spencer's sociological student to draw conclusions from such miserable data as, for example, are afforded in the case of English religious ideas and superstitions, from the Druids to the Gorham controversy, within the limits of seven columns of an inch wide; or, in the case of English law, from a table which is on the same scale as a table of contents to Reeves' History. We have had too much already of the tendency on the part of framers of social and other sciences to deal superficially with history; and it is a serious misfortune to the public, and a serious discredit to Mr. Spencer, that he should lend his reputation to such a pretentious encouragement to superficial study. Neither Mr. Spencer nor his assistant seems to have dreamed for a moment that anyone could wish to go beyond the class of authorities cited, and yet these are not, in the historical sense of the word, authorities at all. No doubt the 'Pictorial History of England,' for example, is a very admirable book, infinitely superior in every way to the present work, but then it, or rather a little bit of it, is scarcely the authority one would wish for data that are to form the basis of some important conclusion. What Mr. Collier and Mr. Spencer, if they continue the task in the same style, are to make of the (in some respects) less accessible history of other European countries, is only a matter of respectful conjecture; but there is at least the hope that, if the authors are not made wiser by the appearance of their first part, the public may be.

ALEXANDER GIBSON.

Mission from Cape Coast Castle to Ashantee, with a Descriptive Account of that Kingdom.
By the late T. E. Bowdich, Esq. New Edition, with Introductory Preface by his daughter, Mrs. Hale. (London: Griffiths & Farran, 1873.)

Mrs. HALE tells us in her introductory preface that she has been encouraged to republish this work of her brave and talented father chiefly on the earnest recommendation of Mr. Andrew Swanzy, whose recent letters in the *Times* show him to be thoroughly conversant with the affairs of the Gold Coast. In his letter to Mrs. Hale, quoted at the end of the introduction, he writes:—"The enquiry excited fifty years ago by the defeat and death of Sir Charles McCarthy is again awakened, and every one asks, Where and what is Ashantee? At such a crisis we turn for an answer to the few books written on the subject, and especially to the able work of your late father, copies of which cannot be found to supply even those personally interested in Africa, and the public are deprived of the useful and reliable information to be derived from Bowdich's *Mission*, information as applicable now as when first offered to the public half a century since." It is interesting to learn that Mr.

David Morier and Professor Owen had before suggested its republication. The merits of this able work have indeed always been recognised by naturalists and geographers, and it deserves a better fate than to be republished as a book for an occasion, to serve the passing popular interest in the generally little known kingdom of the Ashantees. It is a proof of its high value as a work of enduring authority that the French translation of it is esteemed on the Continent as a standard work on North-Western Africa.

Indeed Bowdich was no ordinary explorer of unknown lands. He was the author of an excellent work on Conchology, published in Paris in 1820. In 1821 he published in London his *Geography of North West Africa* and *An Essay on the Superstitions, Customs, and Arts common to the Ancient Egyptians, Abyssinians and Ashantees*; in 1824 *The Discoveries of the Portuguese in Angola and Mozambique*; and in 1825 the work by which he is best known and esteemed amongst naturalists, *Excursion to Madeira and Porto Santo*, which was translated the same year into French, with the addition of valuable notes by Cuvier and Humboldt.

In the present republication of his *Mission* in octavo, the first part (the account of the Mission) takes up from page 1 to 177; and the second part (the description of the kingdom of Ashantee) from page 178 to 292. The edition is not a "reprint," as Mrs. Hale terms it. The narrative of the mission is given as it stands in the original work; but in the second part some chapters have been omitted ("which were hardly suitable to the present time"), and also the extract in the appendix from Meredith's *Account of the Gold Coast*—omissions which destroy the value of the present edition as a standard work of reference. Besides this, no attempt has been made to edit the edition.

According to Bosman (*Description of Guinea, from the Dutch*, 1721) and Barbot (*Description of Guinea and Angola*, Churchill, vol. iv. 1744–46), the Ashantees were first heard of by Europeans about 1700; and an Ashantee army for the first time reached the coast in 1807. The Ashantees invaded Fantee again in 1811, and for the third time in 1816, inflicting the greatest miseries on the Fantees.

"Famines, unmitigated by labour, succeeded the wide waste of the Fantee territory, the wretched remnant of the population abandoning itself to despair; and the prolonged blockade of Cape Coast Castle in the last invasion engendered so much distress and hazard that the government, having averted imminent danger by advancing a large sum of gold on account of the Fantees, earnestly desired the committee (of the British African Company) to enable them to venture an embassy to deprecate these repeated calamities, to conciliate so powerful a monarch, and to propitiate an extension of commerce. By the store ship which arrived in 1817 the African committee forwarded liberal and suitable presents, and associated scientific with the political objects of the mission in their instructions."

The embassy was composed of Mr. James Governor of Accra, Messrs. Bowdich and Hutchinson, and Assistant-Surgeon Tedlie; was well received in Coomassie by the King and his people; and in the end succeeded in gaining all it was sent to obtain; which was principally such a knowledge of Ashantee as

Bowdich succeeded in acquiring, and has given us in his account of the mission. The direct political results of the mission were the acknowledgment by the African Company of the subjugation of the Fantees by the Ashantees, and consequently of the Ashantees as the ground landlords of our own possessions on the coast, hitherto leased of the Fantees. At the same time a vague British protectorate over the Fantees was admitted by the Ashantees, and most probably in the sense of our natural obligation as powerful neighbours of the Fantees and virtual delegates on the Coast of the paramount power of Ashantee.

The account which Bowdich gives of the public entrance of the mission into Coomassie can only be compared with the scenes in the City of the Moon in *Babil and Bijou*, but it is too long to extract here. The following is the description of a dinner-party given to the embassy by the King:—

"Monday, August 25, we started soon after seven o'clock, and proceeding in a N.E. direction, crossed the marsh close to the town, where it was about two feet deep and one hundred and fifty yards broad. We travelled the path to Sallaghá, through a beautiful country, abounding in neat crooms (villages), of which we passed through seven, and environed by extensive plantations. The path was wide and so nearly direct that the eye was always in advance through beautiful vistas varied by gentle risings. The iron-stone still prevailed. The king received us in the market-place, and inquiring anxiously if we had breakfasted, ordered refreshment. After some conversation we were conducted to a house prepared for our reception, where a relish was served (sufficient for any army) of soups, stews, plantains, yams, rice, &c. (all sufficiently cooked), wine, spirits, oranges, and every fruit. The messengers, soldiers, and servants, were distinctly provided for. Declining the offer of beds, we walked out in the town and conversed and played draughts with the Moors, who were reclining under trees. The King joined us with cheerful affability, and seemed to have forgotten his cares. About two o'clock dinner was announced. We had been taught to prepare for a surprise, but it was exceeded. We were conducted to the eastern side of the croom to a door of green reeds, which excluded the crowd and admitted us through a short avenue to the King's garden, an area equal to one of the large squares in London. The breezes were strong and constant. In the centre four large umbrellas of scarlet cloth were fixed, under which was the King's dining-table, heightened for the occasion, and covered in the most imposing manner; his massive plate was well disposed, and silver forks, knives, and spoons (Colonel Torrane's) were plentifully laid. The large silver waiter supported a roasting pig in the centre; the other dishes on the table were roasted ducks, fowls, stews, peas-pudding, &c., &c. On the ground on one side of the table were various soups and every sort of vegetable; and, elevated parallel with the other side, were oranges, pines, and other fruits; sugar-candy, Port and Madeira wine, spirits, and Dutch cordials, with glasses. Before we sat down the King met us, and said that as we had come out to see him, we must receive the following presents from his hands: two ounces four ackies (an ackie equals five shillings) one sheep, and one large hog to the officers, ten ackies to the linguist, and five ackies to our servants. We never saw a dinner more handsomely served, and never ate a better. On our expressing our relish, the King sent for his cooks, and gave them ten ackies. The King and a few of his companions sat at a distance, but he visited us constantly, and seemed quite proud of the scene; he conversed freely, and expressed much satisfaction at our toasts—The King of Ashantee and King of Eng-

land, the Governor, the King's captains, a perpetual union (with a speech, which is a *sine qua non*), and the handsome women of England and Ashantee. After dinner the King made enquiries about England and retired, as we did, that our servants might clear the table, which he insisted on. When he returned, some of the wine and Dutch cordials remaining, he gave them to our servants to take with them, and ordered the table-cloth to be thrown to them, and all the napkins. A cold pig, a cold fowl (with six that had not been dressed), were despatched to Coomassie for our supper. We took leave about five o'clock, the King accompanying us to the end of the croom, where he took our hands, and wished us good night. We reached the capital again at six, much gratified by our excursion and treatment."

Again :—

"The most entertaining *délassement* of our conversation with the chiefs was to introduce the liberty of English females, whom we represented not only to possess the advantage of enjoying the sole affection of a husband, but the more enviable privilege of choosing that husband for herself. The effect was truly comic; the women sidled up to wipe the dust from our shoes with their cloths, and at the end of every sentence brushed off an insect, or picked a burr from our trowsers; the husbands, expressing their dislike in a laugh, would put their hands before our mouths, declaring that they did not want to hear that palaver any more, abruptly change the subject to war, and order the women to the harem."

The Ashantees, judged indeed by their ruling classes, are a remarkably courteous, dignified, frank, and hospitable people; jealous of their honour, proud, and warlike. They are, however, remarkably licentious and superstitious, and when their passions are roused, violent, cruel, and oppressive. But all who have had any practical experience in the controul of half savage and barbarous people will agree in holding them a contemptible enemy in the face of the smallest force of disciplined Europeans, and a people once subdued most easy to govern in content and peace by civil administration alone. It is to be hoped, therefore, that we shall not hastily withdraw, on the conclusion of the present expedition against Coomassie, from the Gold Coast, but rather that we may see our way to include Ashantee within the British protectorate. The surrender of British sovereignty on the Gold Coast will certainly not sever our commercial connection with it, dating from the sixteenth century. The Messrs. Swanzey alone, who rent the fortified posts from which the French have temporarily withdrawn, have a fleet of forty steamers engaged in the trade of the Assemi and Tando rivers. The commerce of Europe with the Gold Coast must grow with the increased demand of the world for tropical products, and it will be to our profit that it should grow in our hands; and nothing would develope it so rapidly as the annexation of Ashantee. To withdraw from our protectorate altogether would be to leave our merchants—if they were not driven out by the Germans and French and others—exposed to the temptation of constant quarrels with the natives, involving us from time to time in petty savage wars, which in the end would cost far more than the permanent occupation of the country. It is quite idle to talk of the exhaustion of the empire by foreign conquests, whilst emigration to America and Australasia con-

tinues unabated; and as Europeans can neither colonise the tropics nor afford to leave them undeveloped, we ought not to be careless of confirming and extending our dominion over them whenever and wherever we have the opportunity, as now, in North-Western Africa. But the negro will never be governed by a Parliamentary Minister sitting at the head of an office in London; he can only be ruled by the personal force of character of men like John Swanzey, Thomas Bowditch, and Governor George Maclean.

GEORGE BIRDWOOD.

The Religious History of Ireland, primitive, Papal, and Protestant, including the Evangelical Missions, Catholic Agitations, and Church Progress of the last Half-century.
By James Godkin, Author of 'Ireland and her Churches,' &c. (Henry S. King & Co.)

Or late years we have had much talk about Ireland, both in Parliament and in the newspapers; but the facts of Irish history have been too little taken into account. An impartial examination of the condition of Ireland in past times, and especially of its religious history, is at the present day more desirable than ever. But we cannot say that the volume before us does anything to supply this desideratum. It bears not the slightest trace of original research, and the author has not even availed himself of the copious stores of new information supplied by the Record publications. For his facts he gives us the authority, sometimes of Dr. Todd, and sometimes of Mr. Froude or Mr. Prendergast. Hardly once in the whole book do we light upon a reference to an original source of information. Yet it is upon this flimsy and unsatisfactory study of second-hand authorities that Mr. Godkin has undertaken to be our guide in a subject on which, as he himself informs us at the outset, impartiality is not easily to be attained. If the history of Ireland had been long since thoroughly sifted and freed from all sorts of party and religious prejudices, there might have been some value in a compendium of well-ascertained facts compressed within the limits of little more than 300 pages. As it is, Mr. Godkin's book is in no wise to be relied on. While professing to be a history, and rebuking in lofty terms the partiality of other writers, it is really quite as bigoted and as prejudiced a production as we remember to have met with anywhere. In point of fact, the aim of the work is not historical at all, but political and partisan.

Yet the fault is not, certainly, that Mr. Godkin does not go far enough back. St. Patrick and St. Columba are both introduced to the reader. It is true they lived some centuries apart, and Mr. Godkin treats of the later before the earlier. Still both of them are tolerably early, and there they are in Mr. Godkin's pages, with a good deal of what Dr. Todd has said about the one, and the Duke of Argyll about the other. Then we have a disquisition upon those wonderful Round Towers that have puzzled so many antiquaries; after which we come to the Reformation. For our own part we shall pass by entirely these matters of remote antiquity, and come at once to the great central facts of the religious history of Ireland.

Nothing, certainly, is more grossly misconceived in our day than the manner in which the Reformation was established in that country in the days of the Tudors. We hear it constantly said that Henry VIII. and Elizabeth imposed their own religion on an unwilling population; that they set up a new Church of their own and endowed it with the spoils of Roman Catholic foundations. It is not, perhaps, surprising that this view should have gained currency with the many who are not readers of history; but as a matter of fact it is utterly unfounded. Mr. Godkin, however, accepts the ordinary fallacy, and adds to it other fallacies peculiarly his own. According to him there had been two Churches in Ireland from the very first, and when the one turned Protestant the other turned more distinctly Catholic. "Until the time of the Reformation," he tells us, "there had been the Papal Church of the Pale, which came in with the English colony, and kept up its communion with Rome and Canterbury; and there was the national Church of the Irish, which never could be brought into complete subjection to the Papacy." It is very unfortunate that we are left in the dark as to the sources from which Mr. Godkin derived this extraordinary piece of information. Of course we are aware that at an early period Irish Christianity was for a long time independent of Rome; but that, after the English conquest, the Papal Church of the Pale was a totally different communion from the Church outside the Pale is a statement for which we should like to have other authority than Mr. Godkin's.

Mr. Froude, perhaps, is answerable for having misled our author on this point. On any statement of Mr. Froude which reflects upon the Irish people Mr. Godkin is always ready with an indignant answer; but where his remarks go to flatter Irish prejudices Mr. Froude's facts are invariably taken for gospel. A most unhappy argument used by that historian in answer to Dr. Mant is quoted by Mr. Godkin as perfectly conclusive evidence that the majority of the Irish bishops did not accept the Reformation. The bishops of Kildare and Meath were deprived for refusing the oath of supremacy to Elizabeth. The rest, Dr. Mant inferred, must have taken it, else they would have been deprived likewise. But this, Mr. Froude maintains, is altogether a fallacy. "The Archbishop of Dublin, the bishops of Meath and Kildare were alone under English jurisdiction when Adam Loftus was made Archbishop of Armagh." In short, Mr. Froude seems to be of opinion that English jurisdiction did not extend beyond the Pale at all,—a theory strangely at variance with innumerable facts both in civil and in ecclesiastical history. The simple truth is that for centuries before the Reformation the bishoprics in every part of Ireland were as much at the King's disposal as they were in England, nor would any of the English sovereigns have allowed his prerogative to be systematically set aside by the Roman pontiff. To say that the Pope invariably bestowed benefices according to the King of England's expressed desire would no doubt be an over-statement; but that this was the general rule must be apparent to any one who is acquainted with the collection of

papal bulls relating to Ireland in Theiner's *Monumenta*. And as to the particular era referred to by Mr. Froude, Mr. Brewer has given in his Introduction to the third volume of the Calendar of Carew MSS. (pp. xlvi.—xlvi.) not one or two, but a host of instances at the commencement of the reign of Queen Elizabeth of the exercise of royal supremacy both in ecclesiastical appointments and in other matters in places beyond the Pale. Mr. Godkin might also have seen a complete answer to Mr. Froude's view on this subject in an article by Mr. Nugent in the *Contemporary Review* for April 1867.

With this totally wrong conception of the state of matters before the Reformation, of course Mr. Godkin has not the smallest comprehension of what the Reformation itself really was. He will have it that the native religion was persecuted, and that it was as a relief from persecution that the native chieftains were glad to accept the aid of the Pope and Philip of Spain against Elizabeth. On what authority we are asked to believe this Mr. Godkin does not tell us. The Poet Moore, who as a Roman Catholic Irishman might have been expected to sympathise with his oppressed fellow-countrymen, gives a very different account of the matter in his History of Ireland. Taking notice of a stipulation for the free exercise of religion by the Irish chiefs in 1596, towards the end of Queen Elizabeth's reign, he quotes the authority of a writer of that period for the statement that "never before had this free exercise of religion been either punished or inquired after." And that this was the plain and simple fact we have no doubt every candid inquirer will confess. It was not on account of religious persecution that the Irish people hated the English Government. Religion was not to them a matter of such great importance. Least of all was it a matter of vital moment whether the Pope or the English sovereign were called supreme head of the Church. In the days of Henry VIII. the Irish chieftains had to a man made their submission to the King and abjured the usurped supremacy of "the Bishop of Rome." In England there were martyrs for the old faith—men like Sir Thomas More and Bishop Fisher and Friar Forest. There were also martyrs for Protestantism under Mary. But in Ireland there were no martyrs either on the one side or on the other. No Irishman, so far as appears in history, ever sacrificed his life for a doctrine; nor did even Irish rebels at first think of mixing religion with their quarrel. They were not more quiet under Mary than they had been under Edward VI., but a good deal less so. They lived in comparative tranquillity under Elizabeth for nearly twenty years. It was only when the Catholic powers of Europe leagued together—when the Pope sent Dr. Sanders into Ireland as his legate to stir up rebellion—when consecrated gifts from his Holiness were used to seduce the Irish chieftains from their loyalty, or confirm them in their disaffection, and when a crusade was proclaimed in her own dominions against an excommunicated sovereign,—it was only then that the people began to exhibit a devotion to the Pope they had never shown before. It was not that they were embittered against

England on account of their religion, but they eagerly embraced a religion which lent its sanction to rebellion. Thus, after clergy and people had for many years quietly accepted the Reformation, they at last revolted and formed themselves into a Roman Catholic Church.

Facts like these, attested as they are by an amount of evidence which it is impossible to gainsay, ought, one would think, to have occupied a prominent position in any work professing to be a "religious history of Ireland." But to Mr. Godkin these facts are evidently quite unknown, and a number of baseless theories fill their place. In short, it is sufficiently obvious that history is a region in which Mr. Godkin is not at home; and we may as well forbear to follow him further, especially as he might lead us into the dangerous practice of mixing up the politics of the present day with matters purely historical. Politics, as we have said, are the real object of the book, and political sympathy may create for it an interest not due to its intrinsic merits. For us the inquiry into recent legislation is simply forbidden ground. The author may or may not be justified in believing, with many others, that Protestant ascendancy has been the bane of Ireland, and in looking for the best possible results, in religion as in other things, from Mr. Gladstone's policy of Disestablishment. But this is a question which must be left to the future historian to determine. It will certainly not be set at rest by such historians as Mr. Godkin.

JAMES GAIRDNER.

CURRENT NOVELS.

Florence; or, Loyal Quand Même. By Florence Armstrong. (Samuel Tinsley, 1873.)

Not to be Broken. By W. A. Chandler. (Samuel Tinsley, 1874.)

The Heir of Reddesmont. (Samuel Tinsley, 1874.)

Tower Hallowdeane. (Samuel Tinsley, 1874.)

With one exception, the novels in this list must have fulfilled the end of fiction, and given what pleasure they can bestow before they reached the public. It is impossible to suppose that even the most confirmed novel reader can derive any amusement or excitement from these masses of bad taste, bad grammar, stilted language, and incredible incidents. Absurd as their plots are, there is scarcely anything in them that seems so remote from probability as the fact that they have reached the dignity of print, and of orthodox red and green covers. There is, however, one exception. *Florence; or, Loyal Quand Même*, is a domestic tale that nearly rises to mediocrity. It is described as "a book for girls, &c.," &c. meaning, we suppose, boys. The author writes *virginibus puerisque*.

Whether it is altogether good for maidens of fourteen to learn "that, though a child, Miss Florence had a heart," at that early age, and was an object of tender interest to a young gentleman who had passed the first examination for the Indian Civil Service, is a question for the mothers of England to decide. The scenes in which Florence's first love affair is described are very pretty, and

she only resembles Blanche Amory in the rapid growth, not the erratic development, of her passions. When her father interferes, which he does not do at all in a truculent way, she resigns herself like a good girl to nursing an invalid cousin, and gently, yet firmly, rejecting all the young men, and some of the old ones, in the story. There are no incidents in the narrative, except that the heroine falls into a pond when skating, but her "skill in swimming" is naturally of great service here, and the reader is not long left in anxiety about her fate. In the end Florence's loyalty is rewarded, and she accompanies her civil servant "deep into the rising day," to our oriental dependencies, where he is a collector. The book is quite innocent, and free from defects of taste.

Not to be Broken is mainly remarkable for its extraordinary vulgarity. *Tower Hallowdeane* is madder, and *The Heir of Reddesmont* is more wonderful in its stupidity; but for mere offensive coarseness *Not to be Broken* is unsurpassed. The son of a middle-class family "keeps company," as the author would say, with a girl supposed to be the daughter of the landlord of a low coffee-house near Spitalfields Market. The society of the coffee-house, and of the milliner's shop in which the girl is employed, is described with a grossness which we trust is not true to nature. The girl turns out to be the child of a man who ruined himself on the turf, and she marries her lover, Herbert Chimpainter. At first he has little to find fault with, except that she is careless in her use of the subjunctive mood, but he soon finds reason to suspect that she has been guilty of graver improprieties. He is consoled by his father, who tells him that what he suspects of his wife is true of his mother, and is really a matter of very little importance. The girl's character is afterwards cleared in a kind of way, and the hero is left to enjoy the position of husband of *la grise mariée*. The delicacy of the ideas is equalled throughout by the style, and the heroine sometimes speaks with a *naïveté* worthy of the days when Astraea is reported to have trod the stage so loosely.

It will be enough for most readers to know that *The Heir of Reddesmont* is a kind of parody of the Tichborne case. Given a true heir, a false heir, a number of Jesuits, an old herbalist suspected of sorcery, a mysterious stranger, a French maid who supposes Camille to be French for a camelia, and an heiress who wears light-blue satin and diamonds at luncheon, the problem is, to make an absolutely unreadable novel. This problem is ably solved. The only novelty in the plot is that the true heir turns out to be a Jesuit. The characters sometimes speak in blank verse; in the entire absence of reason it would be a relief if they would talk in rhyme.

This solace to the critic is provided by the author of *Tower Hallowdeane*. His characters, who say *zounds*, and drink "canary" in the nineteenth century, almost always express themselves in blank verse, and occasionally in lyric metres. Here is a specimen. Mr. John Scott, who is, we think, the hero—but as all the persons speak in verse, and as all are killed at the end, it is not easy to be certain—thus addresses his home:

"I speak the words, yet where's the warmth of joy?
Home! why, I sigh, and surely seem to hear
The far winds moaning with an ocean freedom,
The near rolling with silver beat and splash,"

and so on. Mr. Scott was the son of a poacher, who had beaten out the elder Mr. Hallowdeane's brains, at the instance of Mr. Hallowdeane the younger. This gentleman, who is what Sydney Smith called a "squarson," sometimes "mixes with wild sparks of lineage and condition, drops the reverend, and calls himself squire." He does not conceal from himself that he has "wild and wayward moments," but he tries to expiate these by praying in the open air and preaching at picnics. On his wedding tour he yields to a wild and wayward impulse, kills his wife, and burns the house in which he lodges. It then flashes across him that "the Germans will drag me before one of their strange, severe tribunals," and he flees in search of a British jury, or of the extenuating circumstances of French criminal procedure. On reaching England he poisons himself along with Mr. John Scott, who had been his rival, and Fern Hallowdeane, a lady whom he had once loved with all the passionate vigour of his wild and wayward nature. He is a striking character, and in his repentant moments is something like what Mr. Bulstrode in *Middlemarch* might have been, if he had gone mad after reading all the novels in the penny weekly papers.

The words in which he proposes to his cousin—not the lady he killed in Germany, but the one he poisoned in England—are well worth quoting:—

"I talked of marriage, Fern; I was about to say that every marriage is the supportress of a cloud that may pavilion cares, showered sadly down amid babes' shrieks and spillings of hot broth, and snarls of tin trumpets terrible. Sit down; why are you colouring? Of what sort are your thoughts on wedlock?"

"I think it must be a very potent philosophy that can stay us from it," said Fern, gently. Perhaps she had heard of Arthur Schopenhauer. At all events, she gave an evasive reply to her passionate lover."

We hope we have said enough to show that these novels are books to be avoided; we are certain that remonstrance would be thrown away upon the people who have had the hardihood to write them. There is one possible excuse for such performances as *Tower Hallowdeane*, and it would not be a valid excuse in the eyes of the moralist. A wild and wayward character, like Hoarsute Hallowdeane, might have composed such a work to be afterwards pleaded in proof of insanity, when one of his trifling eccentricities caused him to be dragged before a "strange, severe tribunal."

A. LANG.

MINOR LITERATURE.

Arlon Grange: a Christmas Legend. By William Alfred Gibbs. (Provost & Co.) We are puzzled to tell what reason Mr. Gibbs has to exist: he manages to sell his poems, which looks as if he were a good man of business, but then he has invented a plan for drying wet hay and wheat which all the newspapers praise, and which even the experience of the autumn of 1872 could not get practical farmers to try. He advertises for artists to illustrate his new book, which consists of a wildly improbable and uninteresting story, with a would-

be heroic idyll in black-letter lugged in at the end. The story is aggressively moral in intention if not in tone or tendency, and is overlaid with a great deal of coarse ornament; applied with a certain knack to produce effects which satisfy a certain section of the public and choke their nascent desire for something really good. Mr. Gibbs' art, to call it so, bears about the same relation to Mr. Tennyson's that Sheridan Knowles' art bears to Shakespeare's. Like Sheridan Knowles, Mr. Gibbs is the poet of heroic domesticity, though in an idyllic, not in a dramatic form, and he is not a stranger to the mystical inspirations of the late Lord Lytton, and still we wonder whether Mr. Gibbs has a sufficient reason to exist. On the whole, we think he has—he exists to make work for bookbinders; the outside of *Arlon Grange* is really elegant.

Progress, and other Poems. By M. S. (Russell Smith.) This book has no other merits but earnest good will, and occasionally a faint, very faint, reflection of the grace of Miss Procter.

Thoughts in Verse. By E. B. (H. S. King & Co.) All who are interested in devotional verse should read this tiny volume. The writer's literary training is, as she confesses, very incomplete, but she has enough literary instinct to be quite worth training, as is shown by the five charming triplets beginning:

"For other men when I am clay."

Nearly everything in the book except the last two poems, written ten years ago, has unction enough to make it a real contribution to the question how far piety is dependent on creed (the author is a theist, i.e. neither a Comtist nor a Christian). "Tired" is almost worthy of F. W. Faber.

English Sonnets and Selections. Edited by John Dennis. (H. S. King & Co.) Mr. Dennis expects us to take his anthology a little too seriously when he recommends it to students of poetry who will always wish to go beyond anthologies. Idle readers will be glad to have specimens of writers like Hartley Coleridge and Julian Fane, whose complete works have hardly a claim to a place in a good general library. The editor has been too apt to insert things because they have been overpraised by distinguished writers.

Lyrics of Love, from Shakespeare to Tennyson. By W. D. Adams. (H. S. King & Co.) We do not see that Mr. Adams has gained much by trying to substitute an ideal arrangement based on the successive moods of the passion for the obvious plan of grouping his authors in rough chronological order, and he exposes the reader to at least one inconvenience,—he has to guess at the dates of anonymous poems, with no clue but the style to help him. Still, the anthology is a very full and good one, and represents the robust school of Carew and Suckling better than any other that we know.

In the Camargue. By Emily Bowles. (Smith, Elder, & Co.) Writers who go far afield for their subjects are apt to be rather tantalising: they get up some remote bit of scenery like the half-African delta of the Rhone, with a solid completeness that gives a welcome sense of freshness and power, and then when we are taken into a strange world we are disappointed at the commonness of the things that happen there. Miss Bowles is terse if not inventive, and the English part of the story is carried out so crisply and thoroughly that we hardly notice how hackneyed it is at bottom. A Provençale girl is put out of conceit with an heroic cattle-driver by a travelling artist, who abandons her to marry a rich cousin. The heroine finds a hospice. The authoress thinks this proves

"What was good shall be good, with, for evil,
so much good more."

We prefer her descriptions, which are certainly admirable, to her logic.

Not a Heroine. Two vols. By Mrs. Brookfield. (Smith, Elder, & Co.) Mrs. Brookfield has not

had the good fortune to be the first who hit upon the device of a man's forgetting his marriage, but it is not yet as hackneyed as bigamy; it is less unladylike, and leads to quite as much complication. As the central event in the plot is wildly improbable, and the characters are in the dark about it all through the first volume, it is not surprising that they show a total want of common sense in dealing with it. They are conceived not without insight, but the writer has not force enough to convince us that their conduct in the abnormal circumstances in which she places them is natural. The story never flags for a moment, but most of it would be unpleasant even if it were not meant to be edifying. It is to the credit of a goody writer that her worldly woman neither improves nor deteriorates in the course of the story.

Llanaly Reefs. By Lady Verney. (Smith, Elder, & Co.) Lady Verney is to be congratulated on having got back to her earlier manner. *Ferniehurst Court* was as insipid and conventional as possible. *Llanaly Reefs* is at least ingenious and true, though hardly as graceful as *Stone Edge*. The book may be recommended to readers who are curious about the manners and customs of Welsh farmers, and the kind and degree of intelligence which enables a conscientious skipper in the lower grades of the merchant service to set up as a prig. The character who comes nearest to being amusing is a village Mrs. Malaprop, who considers herself a fine lady on the strength of her habit of buying fine clothes every year to put away unworn and give away when old enough. Otherwise we feel that we are making the acquaintance of a very tiresome set of people, quite as tedious and not as quaint as the Dodsons, Foggs, and Pulletts in the *Mill on the Floss*.

Sketches of Modern Paris. Translated from the German (of A. Ebeling) by Frances Locock. (Provost & Co.) This is a fair English translation of a very fair German imitation of the better sort of French feuilleton. The avowed reproductions of some of Timothée Trimm's contributions to the *Petit Journal* (the paper with the largest circulation in the world) are, perhaps, the most readable portion of the volume, which is, as the author says, "unpretending;" so we will not suggest that it is rather meagre as a result of the united wit and wisdom of three writers of different countries.

EDITOR.

NOTES AND NEWS.

WE hear that Mr. J. A. Symonds is preparing for publication a series of essays on places in Italy, Sicily, and Greece. They are intended to illustrate local characteristics in art, history, and landscape. The book will be announced shortly.

The Times states that an English translation of Victor Hugo's new novel will appear in February in the *Graphic*.

MR. DAVID KER, late Khivan correspondent of the *Daily Telegraph*, is about to publish, through Messrs. Henry S. King & Co., a work entitled *On the Road to Khiva*. It will contain various hitherto unpublished particulars respecting the Khivan expedition, as well as a minute description of the whole country between the Russian frontier of Europe and Afghanistan. The book will be illustrated by photographs taken on the spot, and will be further enriched by a copy of the Russian official map of Captain Leusilin, who accompanied the Russian forces. We hope that this book will furnish a sufficient explanation of the unfortunate coincidence pointed out by the *Pall Mall Gazette*.

THE Oratorians have resumed their series of translations of lives of Saints (published by Messrs. Washburne), based upon the process of canonisation, or drawn up in view of it. They disclaim any attempt to explain or interpret their

subjects, such as was made with more or less success in Dr. Newman's Series of English Saints and in the Quarterly Series. They intend to deal chiefly with saints posterior to the Council of Trent, but they have begun with St. Bernardine of Siena. The simple matter-of-fact narrative gives with sufficient clearness the outline of his busy and unromantic career. At twenty his devotion called him to re-organise the service of a hospital in time of plague; at twenty-two, after great private austerities, he entered the Franciscan order; at twenty-four he began to preach, at thirty-eight his preaching began to tell; at sixty-four he died. The period of his greatest activity was a monotonous round of wonderful cures, of reconciling factions, persuading his converts to burn their dice and false hair and other vanities, and founding Observantine convents for men and women. He induced the Sieneze to complete the front of their cathedral; he introduced the veneration of the monogram of the most Holy Name of Jesus, which was attacked as idolatrous by the partisans of one Brother Manfred, whom St. Bernardine had opposed for teaching that wives might leave their husbands without their consent on the ground that Antichrist was already born (for this last he had the authority of St. Vincent Ferrer), and that his persecution would soon begin. There are two or three good anecdotes—how the saint, while still a boy, conspired with pious friends to pelt a man who had offended his modesty; how at seventeen he confided to a pious widowed cousin his shy devotion to a picture of our Lady, which filled the same place in his life as calf-love in the lives of less saintly youths; and how a pious lay brother exhorted him to decline the Bishopric of Siena, the Archbishopric of Milan, even a Patriarchate, but was dazzled when the saint pretended to have the offer of a cardinal's hat.

Italian lends itself easily to a tame inflation of style, and the translator has rendered Father Amadio Maria with an intelligent fidelity admirably adapted to mortify any sense of the ridiculous which he or his readers may possess.

AMONG the "auncient playz" of the great "Captain Cox," the renowned mason of Coventry,—the man "right skilfull, very cunning in fens, and hardy az Gawin," who led the country actors in their play of *English and Danes*, before Queen Elizabeth, at Kenilworth, in 1575,—was the play of *Impacient Poverty*. This play was licensed to John Kynge "ye x of June a° 1560," as we learn from leaf 48 of *The First Register of the Stationers' Company*. It is also mentioned in the play of *Sir Thomas More*, edited by that late admirable scholar, Mr. Dyce, for the Shakespeare Society, from the Harleian MS. 7368; it is noted, too, in Stephen Jones's edition, in 1812, of D. E. Baker's *Biographia Dramatica*, but no copy of *Impacient Poverty* could be found either by Mr. Dyce in 1844, or Mr. Furnivall in 1871, for his edition of *Captain Cox, his Ballads and Books*. Mr. J. O. (Halliwell) Phillips has now, however, found a copy of this play, though unluckily it wants the end, so that we cannot be sure whether it is a copy of John Kynge's edition or not, though the different spellings of the words from Baker's entry, and the "playe it" for Baker's "playe this Interlude," on the title-page, lead us to suppose that this newly-found book was not Kynge's. The present copy bears the title *A New Enterlude of Impacient Poverte, newly Imprynted*. "Four men may well and easily playe it. Peace, Coll Hassarde, and Conscience for one man. Impacient Poverty, Prosperite, and Poverte, for one. Envy and the Somner for another man." We hope that the library of Sir Charles Isham, or some other rare treasure-holder, may yet produce a complete copy of the play, if not of Kynge's edition of it.

WITH reference to the hint in the New Shakspere Society's *Prospectus*, as to the formation of Shakspere reading parties in every town and

village of England, an American lady, Mrs. Downes, writes:—

"I thought it a most excellent suggestion, and know it can be carried out. There is hardly a village of any size in New England but has its Shakspere Club. I belonged to one for several years. We have also had a Chaucer Club for two or three winters in the town I live in. I know of another Chaucer Club founded at Minneapolis in the State of Minnesota, one of our frontier States. This club is wonderfully successful, working men and women stopping on their way home, after a day of toil, to hear and read Chaucer."

THE New Shakspere Society's Committee has received a most welcome addition of strength by the accession to it of the Rev. F. G. Fleay, of Trinity College, Cambridge, now head-master of the Grammar School, Skipton, Yorkshire, and for many years past a steady worker at the very mechanical test of Shakspere's lines, which the Director desired to find men to investigate and apply, and which he thought would take more than the Society's first year to accomplish. Adverting to a slightly inaccurate account given of his labours in the *Daily News* last week, Mr. Fleay writes in the same journal of January 8:—

"What I really claim to have done is to have settled the authorship of the plays passing under the names of Beaumont, Fletcher, and Massinger, and to have assigned the share of each in plays written jointly by more than one author; to have determined for the first time rightly the share of Shakspere in *Timon*, *Pericles*, and *The Taming of the Shrew*; to have adduced new evidence as to the authorship of *Henry VI.*, in the First Part of which one scene is certainly Shakspere's; to have gathered some evidence adverse to Mr. Ellis's conclusions as to Shakspere's pronunciations; and finally, by the application of four distinct metrical tests to every line of his plays, to have produced a plausible scheme of the chronological order of their production. This order coincides more nearly with that of Gervinus, which is based solely on aesthetic grounds, than with any other yet proposed; and differs much from that of Bathurst, which is founded on 'the unstopped line test'—a test ambiguous and delusive in my opinion, and liable to serious error through subjective bias."

As two of our contemporaries, the *Saturday Review* and *Athenaeum*, have lately reviewed a trade-reprint of the well-known collection of the *Roxburghe Ballads*, without even a hint of the existence of Mr. William Chappell's edition of these Ballads, for the Ballad Society, we think it only due to that gentleman, the author of the famous *Popular Music of the Olden Time*, to quote the account of the matter contained in the just-issued *Report* by the director of the Ballad Society:—

"My attention has been called by some of our members to a reprint of the *Roxburghe Ballads*, published in parts—of which the first appeared last summer—by Messrs. Reeves & Turner, of the Strand. Having had no previous notice of the intention of anyone to repeat (almost) our Society's work—notice which I should have expected any literary man to give Mr. Chappell or me—I was led to inquire into the circumstances of the new publication, and was informed that it was a matter of trade undertaken by the son of a bookseller at Brighton, who, having previously modernised some old printed texts,—spoiling correct sentences occasionally, altering good words like 'dung' (perf. of *ding*, batter down) to 'dug,' and introducing into one text, at least, passages written by himself* as the original author's,—had resolved to discontinue these reprehensible practices, and adopt the better one of reprinting old texts as he found them;† and that he had resumed a formerly-entertained scheme of taking the *Roxburghe Ballads* as his to-be-let-alone texts. While applauding the resolve not to modernise

* "This was confessed by the writer—much to his credit—to the editor of *Notes and Queries*, and the confession was made public by an editorial 'Notice to Correspondents.'

† "A like course would have removed the temptation in other editors to compose those interesting additions to Dulwich Letters, Revels at Court, &c., from which Shakspere students so long suffered."

old spelling, and spoil old words and sentences, and while recognising the soundness of the trade-judgment which took advantage of the fresh publicity given to the worth of the *Roxburghe Ballads* by our Society's edition, and the notices in the Percy Folio Romances, one would still have been glad if the now reprinter had thought the Bagford or some other collection likely to pay, and so cleared it out of the Society's way. But, as it would doubtless not have paid so well,—and as the Roxburghe Collection was and is, of course, open to anyone to reprint,—the members of the Ballad Society can only rest well content that the readers of the *Roxburghe Ballads* are largely increased in number by the new reprint, and can only hope that the interest created in them by that publication will make them want to know more about the Ballads than they find in the reprint, and thus induce them to buy the Society's *edition*, by that most competent ballad-editor Mr. William Chappell."

PROFESSOR BERNHARD TEN BRINK, of Strassburg, hopes to finish his *History of English Literature* this year. It will be of un-German brevity, in two volumes.

It is hoped that Professor Delius, of Bonn, will repeat his last year's visit to England in the spring, and that he will then read his promised paper to a meeting of the New Shakspere Society.

The forthcoming Report of the Chaucer Society is a satisfactory one. Last year the Society printed and paid for three years' work in one; raised, by the Duke of Manchester's help, an Extra Fund of 270*l.*; finished its "Six-text" of the verse part of the Canterbury Tales; found out who Chaucer's father, mother, grandfather, and uncle were; where the boy-poet spent his young days—in Thames Street, London, close by his future workplace, the Custom House—how he was ransomed from the French with the help of Edward III.'s 16*l.* (less by 13*s. 8d.* than the price of a squire's horse); how he kept his counter-rolls at the Customs, tried to carry off Miss Alice Chaumpaigne, &c. &c. We are glad to hear too that the Master of the Rolls and Sir T. Duffus Hardy have ordered an official search for Chaucer records throughout the National Record Office. The whole of the Society's printed texts are in the hands of concordancers, in preparation for the Society's Glossarial Concordance to Chaucer's works. It contains, too, a new classification of the Canterbury Tales by Mr. Furnivall, into their three great classes of Pathetic (early), Humorous (middle), and Serious (late).

The Society's publications for 1874 will be:—

1. Part II. of the *Originals and Analogues of Chaucer's Canterbury Tales* (which ought to have been issued last October).

2. Part V. of Mr. Alexander J. Ellis's great work on *Early English Pronunciation*, with special reference to Shakspere and Chaucer.

3. The *Ryme-Index to the Ellesmere MS. of the Canterbury Tales*. (Will be ready by May.)

4. Francis Thynne's *Animadversions*, in 1599, on Speght's edition of Chaucer's Works in that year, re-edited by Mr. Furnivall (with notes and a further account of William Thynne, the old Chaucer editor of 1532, 1542), from the autograph MS. in the possession of Lord Ellesmere. This tract, as well as Mr. Ellis's Part V., the Chaucer Society will publish in conjunction with the Early English Text Society. It contains much interesting information about William Thynne's editions, such as the destruction of the sheets of the first edition at Wolsey's instance, because it contained a (spurious) poem attacking fiercely the Papist bishops. The tract is a necessary portion of a Chaucer Library."

At the end of the report Mr. Furnivall says:—

"A talk with a great novelist lately on the curious variation in the history of opinion in England concerning Shakspere, brought more vividly to my mind than ever before, the fact that Chaucer's fame, though it drooped for a time with Shakspere's, yet never died. Hoccleve, James L., Lydgate, Gawain Douglas, Henderson, Hawes, Thynne, Spenser, Leeland, Puttenham, Daniel, Drayton, Fletcher, Selden, Milton, Denham, Dryden, Pope, Urry, Gray, Tyr-

whitt, the Wartons, Wordsworth, Coleridge, Mrs. Barrett-Browning, and all the great among our moderns, have rejoiced, as we do, in singing or saying his praise."

A CORRESPONDENT calls our attention to the fact that the difficulty of finding in England publishers for any considerable Sanskrit texts, is to a great extent accounted for by the activity of native publishers, on which we remarked in our last number. These native gentlemen take the texts published by European scholars, and simply reprint them. The edition of the *Unādi-sūtras*, lately published at Calcutta, is simply a reprint of the same work, published by Dr. Aufrecht, at Bonn, 1859. It there sells for two rupees. It is, no doubt, extremely difficult to establish a copyright in an edition of a classical author. But the rule, sanctioned in some cases by judicial decisions, has hitherto been, that the reprinting of misprints establishes a *prima facie* evidence of piracy. The Calcutta edition repeats several misprints of Dr. Aufrecht's text, while there is very little evidence in it of a new critical revision. As the original edition was published in Germany, it would probably be difficult to prevent its being reprinted in India; but the grievance remains the same, and naturally discourages the publication of Sanskrit texts in Europe.

HERREN P. C. ASBJØRNSEN and Moe's *Norske Folkeeventyr* (Norse Popular Tales), so well known in Mr. Dasent's translation (*Tales from the Norse*), have just reached a fifth edition in the original, but do not include those later stories of Herr Asbjørnsen's which Mr. Dasent has presented us with this winter. This noble work takes a high place already in the literature of Scandinavia.

A BOOK lately published here in England, professing too to speak with authority, talks with a kind of patronising scorn of the prospects of literature in Denmark. It takes for granted that so small and so unfortunate a country must of necessity offer no advantages to literary men. Everyone who knows Copenhagen knows how false that is, but we have a most eloquent repudiation of the charge in the very existence of the three little volumes now before us. Professor Christian Molbech has published a selection of his leading articles contributed to the well-known newspaper *Dagblad*, under the title *Fra Danaidernes Kar* (Hegel), "Out of the Jar of the Danaides," the ever-fed, never-filled pitcher of daily journalism. It is really a noteworthy thing that articles so elegantly worded, so rich in thought, and so scholarly can be daily read in the leading Danish papers. Some of these essays—that, for instance, on the Augustenborg episode—are of real historical value, and hardly anything of merely ephemeral interest has been preserved. The literary section of the work is delicate and discriminating rather than very deep and far-seeing. Indeed, the temper of Professor Molbech's mind would seem to be a typically Danish one, more ready to skim the surface than to explore the depths, but harmonious and refined to the point of fastidiousness. Molbech is already favourably known to his countrymen by his translation of Dante.

Two of the younger Danish poets have sent us volumes published this winter. Carl Andersen's *Liv i Lænker* (Life in Links) consists of two poems: the first on a Polish subject, which we find conventional and tame enough; the second, *Markos Botsaris*, a study from the war of Greek independence, written in lyrical measures, which is in parts very fine indeed, and an advance on all the previous work of the poet. The other volume, Bergsøe's *I Ni og Næ* (Now and Then), shows cultivation and grace, but is wanting in spontaneity. The Danish poets sadly need a dauntless Childe Roland to blow the bugle-horn of modern thought at the door of their enchanted castle.

We have received from Portugal the first contribution to Sanskrit literature. Cândido de Figueireda, a popular poet and essayist, has

started a series under the title of *Litteratura da Índia*. The first number contains the classical episode from the Rāmāyana, the Death of Yajna-datta, rendered into Portuguese. The translation is free and poetical, and has attracted much attention in Portugal.

OUR valued French contemporary, the *Revue Critique*, which strives to represent in the weekly press the higher culture of its country, gives in its last number an address to its readers, in which it states its present position. It has recovered from the rough shock of war, and, thanks to the energy of its editorial secretary, M. Stanislas Guyard, has resumed its regular weekly issue. It cannot yet pay its contributors, though their love of learning and patriotism keep its pages regularly filled with learned and impartial reviews. It has strengthened its editorial staff by the addition of MM. Bréal and Monod; its reviewers by the following recruits:—In History, Ancient, MM. Nicole and Bouché-Leclercq; Middle-Age, MM. Grandmaison, Giry, S. Luce, Molinier, Tuetey; Modern, Albert Sorel: in Geography, M. Longnon: in Archaeology, M. Albert Dumont: in the History of Law and Institutions, MM. Thévenin and Rivier: in Oriental Languages, MM. Barth, Garrez, and Senart, for Indian; MM. J. Derenbourg, Neubauer, Berger, M. Verne, for Semitic; MM. Barbier de Meynard and Fagnan for modern Oriental Literature; MM. Grébart and Pierret for Egyptology; M. Specht for Chinese; in Ancient Philology and Literature, MM. Gantrille and Le Coultré: in the Neo-Latin Languages, MM. Bonnardot, A. Darmesteter, Morel-Fatio, Pannier: in German, MM. Bauer and Joret: in Comparative Literature, M. de Puymaigre: in Philosophy, M. Thurot. These, combined with the well-known old contributors, R. Reuss, Tamizey de Larroque, Gaidoz, Maspero, Weil, &c. &c., make a staff of which the *Revue Critique* may well be proud. We wish it all success.

At their meeting on the 7th instant, the Council of the Camden Society resolved on the following books for the issue of the year 1874-5:—

"1. *Documents relating to the Quarrel between Oliver Cromwell and the Earl of Manchester*. Edited by the late John Bruce, F.S.A., Director of the Camden Society.

"2. *The Wills of Richard Gravesend, Bishop of London, and Thomas Button, Bishop of Exeter*.

"3. *The Camden Miscellany*, vol. vii., containing—(i.) 'Accounts of the Building of Bodmin Church,' edited by the Rev. J. Wilkinson; (ii.) 'Two Sermons of the Boy Bishop,' edited by the late J. G. Nichols; (iii.) 'Papers relating to the Life of W. Prynne,' edited, with a fragment of a biographical preface, by the late John Bruce, F.S.A.; (iv.) 'An Unpublished Letter of Gustavus Adolphus,' edited by S. R. Gardiner."

All new members subscribing 1*l.* within the year of issue will be entitled to the above-mentioned publications.

PROFESSOR TH. MOMMSEN is expected to lecture at Leipzig, chiefly on law. He began his professional career at Leipzig, as Professor of Jurisprudence, in 1848. After being dismissed from Leipzig, he accepted the professorship of Roman law at Zürich. In Breslau, too, where he established himself in 1854, he was Professor of Law. In returning to the university in which he began his career, he also returns to his *premiers amours*—Roman law.

WE understand that Mr. James Gairdner has completed the second volume of his edition of the *Paston Letters*, and that it is now passing through the press.

WE have received the first part of a work entitled *Numismata Cromwelliana: or, The Medallic History of Oliver Cromwell, illustrated by his Coins, Medals, and Seals*. By Mr. W. Henfrey. (John Russell Smith.) Autotype illustrations of the Dunbar Medal, the "Lord General" Medal, the Pattern Farthing of 1651, &c., with appropriate letter-press explanations, form its principal contents. The more extended notice which such

an undertaking seems to deserve may be fitly deferred until the entire volume is in our hands.

THE first volume of a new edition of Ranke's *History of the Popes* has just appeared as vol. xxxv. of his collected works. The title has been altered from *The Roman Popes, their Church and State during the Sixteenth and Seventeenth Centuries*, to *The Roman Popes during the Four Last Centuries*. We may, therefore, promise ourselves the pleasure of seeing eventually, from the hand of a master, a sketch of Papal history continued to the present time. The spirit in which it is written may be gathered from the following note in the preface to the first volume, the volume itself being otherwise unaltered:—

"Thus I wrote in 1834, at a time when there was, or at all events appeared to be, peace between Rome and Germany. The preface, which I reproduce, and the book itself, express the disposition prevailing at that time. But how much everything is changed; since, forty years after the first publication of the book, the contest which seemed to have subsided has broken out again in its full fury. It is evident that not a word in my book needs on that account to be changed. Yet I cannot deny that a new epoch of Papal history has begun. I have only been able to give a general view of its progress, judging it objectively according to the method to which I have adhered from the beginning, and preserving the same mode of writing even in my account of the present pontificate. As I could not repeat the original title by which the book was known when it formed part of another publication (*Fürsten und Völker von Süd-Europa*), and was limited to the sixteenth and seventeenth centuries, I have had to choose a more general one."

WHEN Hermann Reuchlin, who was one of the warmest friends of the Italian cause in Germany, died suddenly on the 14th of May, 1873, he left behind him in a complete state the fourth volume of his *Geschichte Italiens von der Gründung der regierenden Dynastien bis zur Gegenwart*. It has now been published in Hirzel's collection, *Staatsgeschichte der neuesten Zeit*, and includes the important period from 1860 to 1870. Very few foreigners were so intimately acquainted with the leading Italian statesmen as Herr Reuchlin, or so deeply read in the polemical literature of that country. His account, therefore, of Garibaldi's expeditions in 1860 and 1861, of the changing ministries which followed, of the Prussian alliance, and of the war of 1866, with its enduring consequences, has almost all the merits of the report of an eye-witness on one of the grandest periods of modern history.

THE tenth portion of the *Historical Atlas*, by Spruner Menke, which left the press a few weeks ago, is again of more than usual interest for the student of mediæval history. Nos. 31—33 are very instructive maps of the ancient *gauæ* (shires) of some parts of Germany, of the Lotharingian, Frisian, Saxon, and Thuringian districts, the entire lowland country between the rivers Schelde and Elbe. They had to be reconstructed after a minute inquiry into the early lives of saints, the annals, charters, and ecclesiastical documents, from which alone the boundaries, the orthography of local names, and the geographical terminology in general could be obtained with any degree of certitude. In these researches Dr. Menke acknowledges the assistance of the leading antiquaries of Belgium, Holland, Westphalia, and Northern Germany. Some special maps in the corner illustrate Northalbingia (Limes Saxonicus), Sclavonia (the country between the Elbe and Oder), and the shires of the diocese of Verdun. The fourth map (No. 42) shows ecclesiastical Germany between the eleventh century and the Reformation, and is vastly improved in correctness and detail since the former edition. Three small maps in the corner represent, for the sake of comparison, the German dioceses about A.D. 752, 840, and 1000.

THE *Daily News* states that, in excavating earth at Box-hill, Milton, near Sittingbourne, some labourers have found a Roman coffin of great age. It contained a few bones, a gold wire ring, and some wooden square-headed nails.

NOTES OF TRAVEL.

A CORRESPONDENT, writing from Stockholm, states "that grave fears were entertained for the fate of the last Swedish scientific expedition to Spitzbergen, which was obliged to stay up there over the winter with a much larger number of men than was originally intended, or even provided for, as one of the ships ought to have returned with its crew before the fall of the winter. But through the excellent discipline of the men, and the intelligent leading of the commanders, they were all brought safely home, though nearly twenty Norwegian fishermen who were shut up by the cold in a much more southern place, and in a house built specially for such an occasion, and provided with stores of every kind, were all found dead from scurvy in this very house, evidently from want of a commander who could have compelled them to take exercise, and from want of knowing how to use the preserved meat and vegetables, which they had scarcely touched."

WE understand that the Secretary of State for India has authorised the publication of a most interesting historical memorandum of Forestry and Forest Management in France, by Lieutenant-Colonel Pearson, of the Bengal Staff Corps. This will supplement Captain Campbell Walker's recently published pamphlet.

THE Russian scientific expedition to the river Olenek has made considerable progress during the past season. Several of its members have returned to Irkoutsk preparatory to continuing their explorations next year in an entirely new region of the Olenek basin. They have already collected a great many specimens to illustrate the palaeontology, zoology, and botany of this region, and have mapped 2,000 versts of itinerary, besides taking a number of observations for latitude and longitude, and measurements of altitudes.

Some interesting and important geographical discoveries have also been made in another part of Asia, viz. on the banks of the Upper Irtish, by two enterprising travellers, Messrs. Matusoffsky and Miroshnichenko, under the direction of Poltoratsky, the governor of Semipalatinsk. Not confining his observations to the immediate valley of the river, Matusoffsky penetrated into the Altai mountains, so as to include within the radius of his survey the Altai lakes of Marko-kul and Kanass (4,600 feet), the town of Tulta on the river Krana, and the sources of the Irtish, collecting particulars of the population of the S. Altai region, and the banks of the Black Irtish, as well as of the Russian trade in those parts. The astronomical positions and altitudes of the towns visited by these travellers, and of lake Uliungur, and the Saura range of mountains, were determined by the observations of Miroshnichenko. The Saura mountains confine the basin of the Black Irtish on the south; some of the peaks of these mountains rise to a height of 12,000 feet, i.e. above the level of the snow line. A desiccated watercourse was discovered to connect lake Uliungur with the Irtish, by means of which the overflow of the lake, during the spring floods, escaped to the river. The distance separating the lake from the river does not exceed 3½ versts, and the fall in the river, in its course towards the west, is so inconsiderable that shallows are frequent, and navigation difficult. The left bank is sandy, while the right is composed of hard soil. It is probable that lake Uliungur (2,300 feet above sea level) is the depressed centre of a great Central Asian plateau which extends eastwards as far as the confines of Manchuria.

General Kauffmann has communicated to the Russian Geographical Society some important facts about Khiva. The state of agriculture in that Khanat has been ably and fully treated by Krauze, while the indefatigable Stebnitsky continues to supply the Society with the results of his observations in the plains of Turkomania. The latter officer has also compiled a map of

Seistan, based on the English surveys of that region, which will be found in a new edition of Ritter's *Iran*, translated into Russian by Khani-koff. A. L. Kun also has contributed some valuable information regarding the population of the oasis of Khiva, and the mode of levying taxes by the Khan; while General Kauffmann has still further extended our knowledge of that region by a collection of photographs taken on the spot.

WE would warn our readers that in many instances the valuable maps of Central Asia lately published under the superintendence of Colonel Walker cannot be considered correct. The boundary line of Cashmere, for instance, given therein may be looked upon as wholly erroneous; and when the map of Persia now being constructed at the India Office by Major St. John is published, it will be found that Colonel Walker's map contains many inaccuracies with regard to the Persian Empire. Many of the details, indeed, appear to have been filled in by cartographers without any evidence.

A VERY interesting paper will be read at an early meeting of the Royal Geographical Society, on "Railway Communications in Peru," by Mr. Thomas J. Hutchinson, who can certainly boast of an intimate acquaintance with the land he writes about.

THE account of Lieutenant Cameron's expedition, which was given in a letter to the *Times* of the 3rd instant, written by Lieutenant Murphy, R.A., was so gloomy in some of its details as to present a marked contrast to the more cheerful story published in *Ocean Highways* for this month, and in our own columns of the 3rd of January. Mr. Murphy, however, describes chiefly the beginning of the expedition, during which time everyone was, more or less, suffering; but later details, which have been published regularly in *Ocean Highways*, prove that the travellers have now made an excellent start, and that their health is singularly good. All ground for Mr. Murphy's somewhat gloomy prognostications has, we trust, long since been removed.

WE understand, from private sources, that the Sultan of Zanzibar has by no means relinquished his intention of visiting England in the spring or summer. His highness has, we believe, sent home an order for a steamer of considerable size, that is to cost some 40,000*l.* This looks as if the long-predicted ruin of Zanzibar, consequent on the stoppage of the slave trade, might still be deferred for a time.

COLONEL FRASER TYLER, who was Quarter-Master-General in Sir W. Nott's army during the Afghan war, has long had in his possession some valuable manuscript maps of the upper valley of the Helmand and of the country round Kandahar, which were drawn at the time by Lieutenant Cooper, Sanders, and other officers of his department. They have now been placed in the hands of Mr. Clements Markham, and will at last be utilised in the compilation of future maps of these important regions.

MR. ASHTON WENTWORTH DILKE, brother of Sir Charles Dilke, has, we understand, recently returned from a most interesting journey in Central Asia. He travelled from Omsk into Kulja and thence by Tashkend to Samarcand. He leaves immediately for Moscow, and it is hoped that in April next he will read a paper before the Royal Geographical Society on the results and experience of his travels. We shall be glad to hear what may be the views of Mr. Dilke as to the projected Russian advance from the Oxus to Merv. We ourselves venture to prophesy that before very long Merv will be occupied by Russian troops.

COLONEL VALENTINE BAKER has also returned to London from his travels in Persia, and is expected at an early date to read a paper before the Royal Geographical Society on the Valley of the

Atrak, which may be yet destined to play an important part in Oriental history.

It is generally believed that that enterprising traveller Mr. Hopkins, of Cambridge, has recently made a careful inspection of Tashkend, in the guise of a native.

WE learn from private sources that the Netherlands Steam Navigation Company have just renewed for a period of fifteen years their contract with the Netherlands Government, which would have expired in 1874. The contract is a large one, and a curious feature in the arrangement is that the Government lend the successful competitor a sum of 120,000*l.* for five years without interest.

WE understand that a survey of the Oxus from Khiva towards the Caspian Sea has been commenced under the auspices of Baron Kulbers and Colonel Tirwatski. Colonel Scobolof has been detailed to survey the route direct from Khiva to Ikdo, beyond which Colonel Morkosoff's column, proceeding from Krasnovodsk, could not penetrate.

CAPTAIN BURTON writes to the *Pall Mall Gazette* :—

"I read in your impression of December 24, 1873, 'The Cataracts of the Congo are known from native report to form a remarkable feature of the interior, but have never been yet visited by any European.' It so happens that I have just finished a volume giving an account of my visit to the Yellala, or Great Rapid. And I need hardly remind African travellers that in 1816 Captain Tuckey, R.N., marched beyond all the cataracts to the Upper Congo, before it begins to burst through the basin rim."

MESSRS. L. REEVE & Co. have in the press a volume on St. Helena, comprising a physical, historical, and topographical description of the island; with its geology, fauna, flora, and meteorology. The author is Mr. J. C. Melliss, C.E., F.G.S., F.L.S., late Commissioner of Crown Lands, Surveyor and Engineer of the colony.

DR. GEORGE BIRDWOOD, in a letter to the *Times*, in drawing attention to the want of a *catalogue raisonné* of the yearly publications of the United Kingdom—which the *Times* had pointed out as having reached the enormous number of 5,000 works last year—makes the excellent proposal that the authorities of the British Museum should undertake the work, as a duty naturally devolving on them, and which they alone can efficiently discharge. Dr. Birdwood truly says:—

"The British Museum only can prepare the catalogues required. The Museum receives a copy of every work published in the kingdom, sent to them gratis, and all that the trade gets in exchange is a receipt, and, excepting that a few students living within the purviews of the Museum—for this is what it comes to practically—have the free use of the reading-room, the public gets no benefit from all the books sent to the Museum for the national use. The great mass of students all over the country derive no benefit from the National Library. But were the British Museum authorities to assume the responsibility of publishing every year a systematic catalogue, according to authors and subjects, of the year's publication, republishing them in the manner above indicated every five years and every twenty-five years, in a handy form, and at a nominal price, they would make a becoming return to the trade for the favours they receive, confer an inestimable boon on all students, and discharge an obvious duty, too long overlooked, to the nation—assuming, that is, that this is a practicable, useful, and fair proposal."

THE AMERICAN PALESTINE EXPLORATION SOCIETY.

THE Second Statement of the American "Palestine Exploration Society" carries us to the threshold of the trans-Jordanic country, which was fixed upon by agreement with the English society as the scene of their future researches. The members of the exploring party seem to have

been tried with the usual obstacles incident to scientific expeditions, but they have triumphed over them with the zeal and energy to be expected of our American cousins. First of all there was the want of a competent engineer, which after many months of waiting was supplied by the selection of a graduate of West Point College, Lieut. Steever. Then there was the long period of detention in Beirut, compensated for to some extent by the experienced advice of the Beirut committee, of which the well-known Dr. Thomson, author of "The Land and the Book," is a member. In this period falls an excursion to the Nahr-el-Kelb, or Dog River, near Beirut, described in the first paper in the Statement. In the course of this visit Professor Paine discovered three Greek inscriptions, one of which may turn out to be of some value. It is in a bombastic imitation of the epic style, and is dedicated to one "Proclus, friend (*πιστός*) of Tatianus," and ruler of Heliopolis (Baalbek). Professor Paine thinks that Proclus was a young Phoenician prince, but Dr. Crosby, with more plausibility, that he was a Roman governor who repaired the Antoninian road. The explorers also succeeded in taking perfect plaster casts of the four Hamath stones, just before they were removed to the Imperial Museum at Constantinople. An ample remittance at length arrived, and the march to Moab commenced in the middle of last March. The Jordan was crossed on March 28. The expedition remained in Moab till the end of August, busily engaged with the trigonometrical survey of the country. The details of the expedition are reserved for the Third Statement of the Society.

The most important paper in this Statement is undoubtedly that by Dr. W. Hayes Ward on the Hamath inscriptions. It is unnecessary to enter into a description of these now celebrated stones, an account of which may be found in Burton and Drake's *Unexplored Syria*. Dr. Ward has presented us with the first absolute fac-similes, taken from the first-rate squeezes and casts obtained in Beirut by Lieut. Steever and Professor Paine. As Mr. Dunbar Heath has already pointed out, in a paper which Dr. Ward justly characterises as "acute," the inscriptions on the three smaller stones are almost identical. The study of the variants in these parallel inscriptions will, it is to be hoped, furnish a clue to their decipherment. With the view of exhibiting their parallelism, Dr. Ward has arranged them one under another, and then added a fourth parallel inscription, which occupies the unmarred portion of the first line of No. 5. He has also given a list of the characters, amounting to 50. Probably some of them are ideographic; they cannot all be alphabetic.

On the problem of decipherment, Dr. Ward expresses himself in the following sober terms:—

"It seems to me, at present, not very hopeful. We are quite at sea about their age, and the language or race of those who inscribed them. It would seem that the people using these characters occupied considerable territory, for one or two inscriptions, badly preserved, are still in existence in Aleppo, the ancient Helbon; and some gems from Babylonia, in the British Museum, of which I have given a copy, seem to carry similar characters. Accurate copies of the Aleppo stone or stones are very desirable, as those published differ, and are evidently inaccurate. It seems a mark of antiquity that the characters are not in simple rows, but in successive tiers of two or three. The cameo form would seem to indicate a very high antiquity, but the British Museum possesses one quite old Himyaritic inscription, which in its raised letters and its raised spaces between the lines is exactly the counterpart of these (*Himyar. Ins. of Br. Mus.*, Plate xv., No. 30)."

The Statement also contains an interesting account of the grand but mysterious ruins of Huan Sulayman, at the distance of two days' ride on horseback from Tripoli, and a paper on the Nosaires or "modern Canaanites," as the author styles them.

T. K. CHEYNE.

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HILLER, Ferdinand. *Briefe und Erinnerungen von Felix Mendelssohn Bartholdy.* Cöln : Du Mont Schauberg.

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PARIS LETTER.

4 Place Wagram, Jan. 8, 1874.

The controversy respecting the identity of Mérimée's "Inconnue" seems likely to resolve itself into an action at law. The question is at present receiving piquancy from an unwarrantable infusion of slander and libel. The *Presse* announces that the "Inconnue" is an Englishwoman "well known in London literary circles"—Jenny Dacquin or Dakin—whose name was carefully concealed by a blot of ink in the manuscript letters confided to Michel Lévy. A chemical process removed the flimsy veil; and the *Presse* does not scruple to charge Mérimée's publisher with this breach of confidence. Michel Lévy denies the assertions categorically, and disclaims all knowledge of the recipient of the late Academician's letters; and the *Presse* still persists in its version. Between these positive assertions and denials literary society is still divided into three camps—upholding severally the names of Jenny Dacquin, Madame de Montijo, and Madame Blasé de Bury. The letters appear to be addressed to an Englishwoman, and the three ladies mentioned are all more or less remotely connected with England by birth or breeding. Arsène Houssaye, one of Mérimée's intimate friends, has wisely avoided the profitless discussion. His essay on Mérimée is more critical than biographical. It analyses the *conteur's* bitter scepticism, and gives as the final reason of his vexed and unhappy life the famous definition that depicted Fontenelle: "His heart is another brain." Mérimée was a frequent and favoured guest at Compiègne, where, M. Houssaye says, he called himself "the Empress' Fool," and spoke as frankly and fearlessly as in his own villa at Cannes. The Emperor did not always escape his satire, and one of Napoleon's mild retorts is cited by M. Houssaye: "Vous avez bien de l'esprit, mais je sais quelqu'un qui en a encore plus que vous. C'est moi—parceque je suis bon."

Another "Inconnue" has died this week. France is conventionally regarded as the cradle of indiscreet "interviewing," the glass house of Europe, yet it contains many *Hôtels de Rambouillet* of which the gazetteers have never heard, many unknown Lauras and Bettinas like Madame Bérard. A tranquil *bourgeoise*, living at Passy, this lady, whose death is just announced, had kept during the last forty years one of the most refined literary salons of Paris. Her own definition, pronounced in the course of a conversation with M. Thiers, describes epigrammatically the society of the little suburban club: "A *salon* should be less an assembly than a sieve." Chateaubriand was her constant guest, together with Thiers, Lamartine, Dumas, Casimir Périer, Méry, &c. To her Béranger addressed his famous quatrain, beginning—

"Vous vous vantez d'avoir mon âge—
Sachez que l'amour n'en croit rien."

Madame Bérard has left memoirs which picture Thiers before his first ministry, the Rochefort of the *Constitutionnel*, Chateaubriand in his later years of misanthropy, Lamartine in his prime—all the forgotten greatness of 1830. Madame de Saman has already published memoirs of a somewhat analogous character. But the *Enchantements de Prudence* are not eminently instructive in a pedagogic sense. The authoress avowedly began life with an absolute aversion to marriage, and, it seems, a decided tendency to hero-worship. At fourteen she proposed to go out to St. Helena to

nurse Napoleon. Her *Enchantements* are simply the history of her relations with Chateaubriand, an "English prelate," and a member of parliament—Henry Warwick. But it is a history recounted by a sober and scholarly writer. The daughter of an important political functionary of the Directory and Empire, the friend of Babbage, Sainte-Beuve, Thiers, Béranger, the King of Holland, Madame de Saman was herself, in her day, an esteemed historian and political economist, the author of several weighty political pamphlets and an excellent history of Florence. Whatever the theories put forward in the *Enchantements* may be worth, they are neither trivial nor objectionable; but their different realisations do not furnish the matter of a very edifying volume.

There is a promise of scandals of a baser kind in the future. We are told, for instance, to expect the history of M. Roch, the *exécuteur des hautes œuvres*—Monsieur de Paris—with a summary account of his most important missions. The author of this delectable trifle is M. Léopold Laurens, a journalist, whose peculiar occupation has been during the last ten years to accompany the executioner in all his peregrinations and describe the results. The journalist has become the friend of the headsman, and piquant revelations are expected from their collaboration.

Revelations are also forthcoming by the hundred, respecting the fortunate author of the *Merveilleuses*. M. Albert Wolf, the clever satirist of the *Figaro*, has just produced an entire volume consecrated to M. Sardou, and containing the history of his early days of doubt and poverty, his first juvenile efforts—which were all tragedies! On the other hand, M. Sardou has himself made public his method of composition with regard to the *Merveilleuses*. He appears strangely proud of the fact that that archeological *spectacle* was produced with historical accuracy—ostentatiously citing in proof of his erudition well-known works on the Revolutionary period like Mercier's *Nouveau Paris*, the *Miroir Historique Politique et Critique* of Prudhomme, Kotzebue's *Souvenirs*, &c. The enumeration is rather ungenerous. The *Histoire de la Société Française* by the brothers De Goncourt is cited last; and it is impossible to witness a performance of the *Merveilleuses* without detecting that M. Sardou owes the primary idea of his piece and nearly all its most picturesque details to the excellent historical studies of MM. de Goncourt.

Charles Blanc, the recently superseded Director of Fine Arts, is writing *ab irato* an account of his three years' administration. He is the brother of Louis Blanc, and for this unique reason his resignation has been demanded by the Bonapartist press almost daily since the 24th of May. Another ex-Minister, M. Jules Simon, is also preparing a new work on public instruction.

Mdme. Georges Sand has in preparation a new comedy—for the Odéon. It appears that the Château de Nohant contains many pieces denied to the Parisian public, and reserved by Georges Sand for her private circle of friends. They are played at Nohant every evening by marionettes carved and dressed by Maurice Sand, the novelist's son, and himself the writer of three or four excellent books of travel and *romans de fantaisie*. It is, I believe, one of these pieces written for marionettes that will be performed in Paris in the spring.

Literary matinées are at present about the only entertainments left to the juvenile or bourgeois

public which *L'Oncle Sam* and *Monsieur Alphonse* offend or terrify. M. André Lemoinne, the poet, has taken a small lecture-room on the Boulevards, and is reading *Ratisbonne*, Méry, and other writers for children. Mdme. Ernst, the author of some remarkable patriotic war-songs, is about to give readings of a rather more vehement and political character.

EVELYN JERROLD.

CORRESPONDENCE.

SHAKSPEARE'S PASTORAL NAMES.

MR. C. ELLIOT BROWNE, in a contemporary serial, discusses the origin of Shakspeare's pastoral name, or rather of one of Shakspeare's pastoral names, of *Melicert*. It is possible enough, as Mr. Browne suggests, that the name may have been attached to Shakspeare before the publication of Chettle's *England's Mourning Garment* in 1603; though no instance of such an attachment is, I believe, at present known; and it is also possible that the name may have been drawn by Chettle, or whoever first used it, as a poetic alias for Shakspeare, from Greene's *Menaphon*. But whencesoever drawn, I think there can be little doubt that its application to Shakspeare arose from a supposed derivation of the word from the Greek *μίλικης*, and perhaps *κύριος*. Observe Chettle's own words:—

"Nor doth the silver-tongued Melicert
Drop from his honied muse one sable tear
To mourn her death that graced his desert,
And to his lays open'd her Royal eare."

And Mere's famous criticism: "As the soul of Euphorbus was thought to live in Pythagoras, so the sweet witty soul of Ovid lives in *mellifluous and honey-tongued Shakespeare*." And many other illustrations of this contemporary regard of Shakspeare's style—how "sweet and honeyed" his "sentences" were held to be—might easily be quoted.

How the name Melicertos came in the first instance to be adopted by pastoral writers is quite another question. It is worth noticing that Spenser uses the later name of the old sea-god in a like manner. See *Colin Clouts Come Home Again*, 396-9:—

"And there is old *Palemon* free from spight,
Whose careful pipe may make the heare rew;
Yet he himselfe may rewe be more right,
That sung so long untill quite hoarse he grew."

where it is supposed Churchyard is meant. It is by no means impossible that no connection at all is to be looked for between the old deity and his namesake in the Arcadia of the sixteenth century. The name, derived as suggested above, was adopted on account of its meaning, not because of any antecedent appropriation of it.

This last remark applies also to another pastoral name given, in all probability, to Shakspeare—to the name Action. See *Colin Clouts Come Home Again*, 444-7:—

"And there, though last-not least, is *Action*;
A gentler shepheard may nowhere be found;
Whose Muse, full of high thoughts invention,
Doth like himselfe heroically sound."

This name, too, is found in ancient biographies. There was a sculptor who bore it, and also a painter; see e.g. Smith's *Class. Dict.* But it was not of either of these artists, nor of any other Greek, that Spenser was thinking. The name was adopted for its own intrinsic significance, as Spenser interpreted it. He has in his mind the Greek *άετος*; and, seeing in the rising Shakspeare a poet whose imagination was to soar aloft, he styled him *The Eaglet*. J. W. HALES.

DEMOLITION OF CITY CHURCHES.

MANY of your readers are doubtless aware that a great number of the city churches are threatened with destruction, and that several of them, which

until recently adorned that portion of London, have within the last few months actually disappeared, and their sites are now occupied by shops or warehouses. Who, for instance, that has been in the habit of wandering about the city can have failed to miss the pretty little church of St. Mildred in the Poultry or the graceful spire of St. Bennet's, Gracechurch Street? It is with the hope of rescuing some *fourteen* other city churches from the fate which has befallen the two last named that I ask you to exert the influence of your valuable paper. That this matter should have called forth so little attention and sympathy from the public of this metropolis fills me with astonishment. If we Londoners read in one of our newspapers devoted to art news that some relic of antiquity, some old church or palace in Germany or France, is about to be "improved" off the face of the earth, our virtuous indignation is unbounded. Art critics and dilettanti rush to the rescue. All the great daily journals send their special correspondents to furnish them with minute and correct descriptions of the monument devoted to destruction. Who does not recollect the howl of indignation which went up from the English press when the Baden Railway Company proposed to cut a tunnel under the ruins of Heidelberg? But now, while there is a proposition being considered by the Ecclesiastical Commissioners to destroy *fourteen* most interesting churches in the very heart of the city of London, I hear of no expressions of "virtuous indignation." There appear to be no art critics or dilettanti to rush to the rescue; and if one is so foolhardy as to express a wish that the Ecclesiastical Commissioners would pause before executing their ruthless plan of destruction, one is met with such unanswerable arguments as "increased value of land in the city, sir," "exigencies of the time, my dear fellow." Now when these arguments are reduced to their simple and plain import, they can only mean one thing, i.e. that the London people care so little for their public monuments that they grudge the very ground upon which they stand.

Now let us for a moment consider what is proposed by the Ecclesiastical Commissioners. It is simply to *destroy fourteen* of the most beautiful and interesting churches in London. They are as follows:—

1. St. James, Garlick Hill, Thames Street.
2. St. Nicholas, Cole-Abbey, Old Fish Street Hill.
3. St. Bennet, Paul's Wharf, Thames Street.
4. St. Mary Magdalene, Old Fish Street Hill.
5. St. Michel, Queenhithe.
6. Allhallows, Thames Street.
7. St. Mary at Hill.
8. St. George, Botolph Lane.
9. St. Mary Abchurch.
10. Allhallows, Lombard Street.
11. St. Edmund the King, Lombard Street.
12. St. Michel, Royal Paternoster, College Street.
13. St. Mary, Aldermanbury.
14. St. Anne and St. Agnes.

I have not included in this list the church of St. Martin Outwich in Bishopsgate Street, which is in course of destruction, because, as a monument, that church is of no value; or the beautiful churches of St. Mildred in the Poultry and St. Bennet, Gracechurch Street, already destroyed; but I have included the church of St. Mary Magdalene, Old Fish Street Hill, because, although the body of the church has been destroyed within the last few months, the quaint tower is still standing, owing, I believe, to the exertions of a gentleman who interested himself in the matter.

Now out of the fourteen churches named in this list no less than twelve are works of Sir Christopher Wren, all are good examples of English Renaissance architecture, and most of them are interesting for the great excellence of their design. So that what is really proposed is, to destroy a dozen of about the finest works of England's greatest architect. What would be said if there was a proposal on foot to destroy a dozen of Sir Joshua Reynolds's finest pictures? I am convinced

that if people would only take the trouble to examine these churches of Wren's they would at once see how appropriate they are to their position and requirements, and what wonderful elegance and fancy are displayed in details with which they are adorned. I venture to think that a more charming piece of design than the lantern crowning the tower of St. James, Garlick Hill, is scarcely to be seen in this country.

If I were proposing that the inhabitants of London should tax themselves for the erection of some grand national "art monument," such arguments as "expense" and "value of land" might well be advanced; but all that I am asking is that, having these national "art monuments," you should not destroy them for the sake of the few miserable acres of ground they occupy; I ask that even in "the city" something should be sacrificed to that which is sacred and that which is beautiful. Is this asking too much of a people who pretend to a love of art?

H. W. BREWER.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 10,	2 p.m. Royal Horticultural Society (Promenade).
	3 p.m. London Ballad Concert, St. James' Hall.
	3.45 p.m. Royal Botanic Society.
MONDAY, Jan. 12,	1 p.m. Sale of Rare Liturgical Tracts at Putnick & Simpson's.
	8 p.m. Monday Popular Concert: Santley and Von Billow. British Architects.
TUESDAY, Jan. 13,	8.30 p.m. Geographical: Despatches from Mr. Forsyth; Mr. Levi on Paraguay; Mr. Hutchinson, &c.
	1 p.m. Sale of Engravings at Sotheby's. Sale of Law Books at Hodgeson's.
	3 p.m. Royal Institution. First of five Lectures by Prof. Rutherford "On Respiration."
	8 p.m. Civil Engineers; Photographic; Anthropological.
WEDNESDAY, Jan. 14,	8.30 p.m. Medical and Chirurgical.
	1 p.m. Sale of Portraits and Raphael Prints at Sotheby's.
	3 p.m. Royal Literary Fund.
	8 p.m. Society of Arts; Graphic; Archaeological.
THURSDAY, Jan. 15,	First night of <i>Guy Fawkes</i> at the Gailey Theatre.
	3 p.m. Royal Institution. First of Six Lectures by Prof. Duncan "On Palaeontology."
	4 p.m. London Institution. Concluding Lecture of Prof. Armstrong's "Holiday Course."
	6 p.m. Royal Society Club.
	7 p.m. Numismatic.
	8 p.m. Linnean; Chemical; Society for the Encouragement of Fine Arts (Conversazione).
	8.30 p.m. Royal Antiquaries (Mr. Howarth on the historical deeds of St. Quentin).
FRIDAY, Jan. 16,	1 p.m. Sale of Canon Benson's pictures at Sotheby's.
	3 p.m. Royal Institution. Lecture by Prof. Tyndall "On the Acoustic Transparency and Opacity of the Atmosphere."
	8 p.m. Philological. Mr. A. J. Ellis "On the Physical Theory of Aspiration."

SCIENCE.

The Logic of Hegel. Part I.: Of the Encyclopædia of the Philosophical Sciences. Translated, with Prolegomena, by William Wallace, M.A. (Oxford: At the Clarendon Press, 1873.)

THIS volume is the most considerable contribution to the knowledge of the later German philosophy that has appeared in this country, with the exception of the works of Dr. Hutchison Stirling. It consists of a translation of the first part of Hegel's *Encyclopædia*, including the general introduction and the outline of the Logic which immediately follows; and it is introduced by prolegomena in which a very able and, I think, successful attempt is made to put the

reader in the right attitude of thought for understanding Hegel. The Introduction to the *Encyclopædia* is the nearest approach to a popular explanation of his position which Hegel ever made. In it he explains his relation not only to Jacobi and Kant, but also to the previous stages or "attitudes" of thought through which Kant passed in his way to the *Criticism of Pure Reason*—namely, the metaphysics of Wolff (which he takes as the type of the metaphysics of the natural understanding), and the Empiricism of Hume; and he prefaches this criticism of his predecessors with a short but luminous exposition of the relations of philosophical thought in the proper sense of the term to the inaccurate and semi-pictorial conceptions of the ordinary consciousness on the one hand as well as to science on the other. In his Prolegomena Mr. Wallace has gone over the ground of this Introduction, and has added numerous illustrations and explanations, which bring the thought much closer to the English reader, and show its relation to the prevailing systems of philosophy in this country. Of this part of his work Mr. Wallace speaks very modestly. He has "no intention" of expounding the Hegelian system, but "merely seeks to remove certain obstacles, and render Hegel less tantalisingly hard to those who approach him for the first time." He has done at least all he promises, and with his aid no tolerably prepared reader should find much difficulty in making his way through Hegel's *Introduction* and understanding its bearing as a whole, even though a few phrases and allusions may still remain dark to him. Of the originality and clearness of his exposition we could not refer to a better example than the eleventh chapter of the Prolegomena, headed "From Sense to Thought." Mr. Wallace has also, in the last chapters of his Prolegomena, given a short summary or running commentary on the Logic, which is so excellent, so far as it goes, that we could wish it had been fuller. Probably students may complain that he becomes most meagre in his commentary just at the point where the difficulty of Hegel reaches its maximum.

With regard to the translation, it is on the whole excellent. Great ingenuity is displayed in finding terms in ordinary English to render the various philosophical terms for which there is no excellent equivalent to be had. Some loss of precision is of course inevitable when such words as "Vorstellung," "Anschaunung," "Setzen," "Aufheben," are translated in a dozen different ways to give the exact shade of meaning in each passage, but the translator might defend himself in most cases by Hegel's words (Proleg. p. 14), that "so long as a nation does not know a noble work in its own language it is still barbarian, and does not regard the work as its own." In the translation of the Introduction considerably greater liberties are taken of paraphrasing and practically commenting upon the original, than in the Logic. Probably Mr. Wallace considered that the paragraphs of the Logic were of the nature of exact formulæ which must be given as literally as possible, but the result is sometimes rather to increase than to lessen the difficulty of the German. He has also deprived himself very often of the aid

which Hegel borrows so freely from the printer, by accenting the words upon which the argument turns. In some places, this, coupled with the want of exact correspondence in the English rendering of the philosophical terms, obscures that antithetic structure of the sentences which so much helps us in understanding Hegel; but no one who has ever attempted to translate such an author will undervalue the measure of success which has been attained. After comparing a considerable part of the translation with the original, I have nowhere been able to find any substantial inaccuracy in the rendering.

The great difficulty in understanding Hegel in this country is that he does not fall under any of the received classifications of possible opinions. He is no believer in innate ideas or intuitions, and as little does he hold that the growth of knowledge is due to the association of ideas. Yet this alternative is constantly presented to us as in itself an exhaustive division of systems.* Either our ideas, metaphysical, moral and religious—all our ideas that go beyond the data of sense—are given immediately in intuition, or they are developed from given sensations by association, or on principles derived from association. But this supposed alternative seems to involve the untoward result that the highest convictions of man on all subjects are either inexplicable or unjustifiable. Those who believe in innate ideas or intuitions are unable to point out any criteria by which they may be distinguished from prejudices. As Mr. Mill says: "Every inveterate belief or intense feeling of which the origin is not remembered, is unable to dispense with the obligation of justifying itself to reason, and is erected into its own evidence and justification." Those who believe in the development of the ideas, e.g., of causality or of right and duty by means of association, if they explain sufficiently how we come to have such ideas, by the very same process explain them

* In speaking above of the twofold classification of philosophical theories usual in this country, I should have referred also to the view of Mr. Herbert Spencer, who has discovered *via media*, which in his opinion unites all that is true in the doctrine of Intuition, with all that is true in the doctrine of Association. The Intuitionists are, according to him, right in saying that there are certain original beliefs or necessities of thought underlying all our knowledge. But those principles which *to us* are intuitive and independent of experience and the associations it creates, are really derived from the experience and associations of our ancestors. Our intellectual structure is the concentrated result of the experience of ages. Ultimately therefore all our mental necessities are resolvable into arbitrary and empirical combinations of ideas, i.e. combinations not necessarily involved in the nature of the ideas combined, although we may be unable to analyse our thoughts as to break the link of association. It seems to me that in developing this theory Mr. Spencer reasons in a circle. He starts with the principle that there are necessities of thought, and that such a necessity is the criterion of truth. He freely uses this criterion in the course of his investigations, and finally, by the aid of it, he explains how the mind itself was constituted and developed, i.e. how his first principle and criterion was produced. Even if we allowed him to have been successful in explaining the process of psychological development, on which point much might be said, all he would then have shown is how certain connections of thought, presupposed to be necessary, become necessary to the individual consciousness under certain conditions. And if this were all, the principle of Association could not be put forward as an ultimate explanation of Knowledge.

away. For, obviously, the connections of thought produced by association are arbitrary, not involved in the nature of the ideas associated, and therefore the explanation of them does not justify them, but is rather apt to destroy them. It is curious how clearly this was discerned by Mr. Mill in that period of dissatisfaction with his own philosophy which he has described so vividly in his *Autobiography* (p. 136). At a later time he thought he had escaped the force of this logic by what are really two inconsequences, —in Science, by holding that the truth of the principle of Causation is proved by an experience which presupposes it; and in Morals, by holding that Happiness which is really the ultimate end of action, yet can only be attained by him who does not aim at it or practically recognise it as his end. In other words, we escape from the effects of our theoretic assumption that association is arbitrary by practically assuming it is not arbitrary.

Now Hegel rejects both of these alternatives. In opposition to the Intuitionists he attempts to develop the truths of reason from each other and connect them with each other in a system, to show they have a filiation which is their proof; and in opposition to the school of Association he shows that this filiation and connection is not arbitrary, but involved in the nature of the ideas connected. Hegel does not seek either simply to justify, or simply to controvert, the ordinary beliefs of man. He justifies them in so far as he shows that there is a logic under the succession of thoughts in the mind of the individual or the race, a logic hidden in the first instance under the appearance of accident from those whose minds are ruled by it. On the other hand, he acknowledges that just because this logic is hidden from the ordinary consciousness of man the accidental results of association become mingled in it with the necessary sequences of reason, and therefore philosophy has to criticise and reconstruct the intellectual life of man, and to separate the husks of prejudice and misconception from his beliefs and thoughts. Logic, as he understands it, undertakes the first, the most simple and the most abstract part of this task. We may best understand its work if we ask how we gradually come to know and define the objects around us, how we gradually pass from opinion to science about them. We begin by the simple apprehension of something that is; our first judgment expresses simply that something, defined to us only by a simple sensation, is before us. We go on to separate it by this its quality from other objects, to determine it as having a certain quantity in comparison with them, to discern a relation between its quality and quantity whereby it has a definite measure that it cannot pass over. Then we begin to reflect on it, to contrast its transitory phenomena with the permanent reality or essence, to consider how its existence manifests the essence, to conceive it as under a law, as the expression of a force, as the effect of a cause, and so on. In all this movement of thought Hegel discerned that we are really transforming the immediate object as it is to the sensuous consciousness, by the successive application to it of categories that are continually increasing in complexity. Thus ordinary

opinion passes into Science as the forms of thought employed become more adequate to the ends of intelligence. Now Hegel asked the question whether this continuous progress of the mind from simplex to more complex categories, from Being and Quality to Quantity and Measure, and from these again to Essence, Existence, Force and Expression, Substance and Accident, Cause and Effect, Action and Reaction, &c., is a mere accidental process, or one that has an order and a necessary order; whether the changing categories and forms which thought uses at different stages of its progress to complete science are to be treated as so many isolated facts, or whether they are all related together, and evolved from each other, and in their completeness show the very constitution of the mind that uses them. Whether they are so related in themselves, we shall best, he thinks, be able to discover if we drop out the matter of experience and consider the succession of categories by itself. We shall then see whether there is any law of filiation in the categories from each other, a law given along with the categories themselves, and apart from which their real meaning cannot be understood. If we can discover such a law, we shall be able to trace the normal movement of thought from its first apprehension of objects to its complete exhaustion of them, and to separate that normal movement from the dross of accident and individual association which mingles with it in the ordinary growth of individual Experience. This is the thought that inspires the *Logic* of Hegel. Hence he tells us that Philosophy takes up and explains the categories of ordinary reflection, the categories used by common sense and the sciences. In two points only does it differ from such reflection. In the first place, it traces the connection between the elements which reflection leaves isolated and unconnected; in the second place, "it introduces new categories and gives them an authoritative place in the sciences" (Introd. § 9). Apart from philosophy the mind only accomplishes the first two stages of intellectual life,—the stage of simple perception or apprehension of objects as qualitative and quantitative, and the stage of reflection in which is discerned the relativity of objects in themselves and to each other; but when philosophy enables us to understand these two stages in their relation and connection, it by that very fact enables us also to see that there is a third stage of thought, in which we comprehend objects and the world as a whole in the unity of their differences,—the stage of the Notion, or as Mr. Wallace etymologically translates it, the stage of "grasp of thought" (*Begriff*=comprehension). This return into unity out of the differences discovered by science (which "murders to dissect"), is the peculiar work of philosophy, and in that work it is guided by a special set of categories in the use of which it completes the work of Science and dissolves the externality of things into their unity with thought. So far the Logic. It is a further question, which however takes us beyond the strict limits of Logic, whether the categories so evolved have merely to be externally applied to the matter of outward and inward experience. The Hegelian system

has sometimes been supposed merely to supply us with a more complete and subtly arranged collection of abstract points of view for the analysis and estimate of experience. But if so, the categories of the notion would have no real applicability to an experience to which they were merely externally related. If Hegel has proved that there are categories of the notion, he has at the same time proved that there cannot be a dualism or absolute division between the form and matter of thought.

EDWARD CAIRD.

DR. SCHLEIMANN'S BOOK ON TROY.

Trojan Antiquities; Report of Excavations in Troy. [Trojanische Alterthümer, Bericht üb. die Ausgrabungen in Troja.]

Atlas to the Same, containing 218 Photographic Plates, with explanatory Text. [Photographische Abbildungen zu den Berichten.] By Heinrich Schliemann. (Leipzig: Brockhaus.)

THE discoveries of Dr. Schliemann at Troy have hardly met, as yet, with that recognition which they deserve. Without entering into any question as to the exact date or origin of the monuments which it has been his good fortune to bring to light, the fact remains that a most perfect collection of antiquities has been disinterred, which, from the locality in which it was found, may throw some light on Troy and its legendary cycle, and which, even if it should prove to be something very different from the "treasure of Priam," would always retain its place by the side of the most valuable treasures rescued during our century from the soil of Greece, Egypt, or Nineveh. It is quite true that their mere value in gold and silver does not raise the historical importance of these Trojan antiquities, but neither should it excite the envy of less fortunate explorers. If every vessel that is of pure gold and silver were made of copper or bronze, the whole collection would still have exactly the same archaeological value; the problem that has to be solved would lose nothing of its interest, and Dr. Schliemann would still deserve the thanks of all archaeologists for his persevering labours in the neighbourhood of Troy.

It was in the beginning of July of last year that Dr. Schliemann, while digging at a depth of $8\frac{1}{2}$ mètres along the wall which runs in a north-westerly direction from the Skæan gate, discovered, close to what he calls the house of Priam, a curious flat copper shield (see Augsburger Allgemeine Zeitung, Aug. 5). It was covered by a thick and firm layer of red ashes and calcined fragments, about $1\frac{1}{2}$ to $1\frac{3}{4}$ mètres in depth, on which runs a wall, 6 mètres high, and 1 mètre 80 centim. wide. That wall consists of large stones and earth, and is referred by Dr. Schliemann to the time immediately succeeding the destruction of Ilion. It is covered by about 1 mètre of surface soil. The shield (*άσπις ομφαλοειδής* or *άσπις ομφαλόεσσα*) had the shape of a large tray, with a knob (*ομφαλος*), 6 centim. high, and 11 centim. in diameter in the centre; and a furrow (*αὐλαξ*) 1 centim. in depth, and 18 centim. in diameter round it. It is 49 centim. in diameter, and surrounded by a rim 4 centim. high.

Close to this shield a copper kettle was found, with two horizontal handles, a λίθη, 42 centim. in diameter, and 14 centim. in height, the flat bottom measuring 20 centim. in diameter.

The third object found was a copper plate, 1 centim. thick, 10 centim. broad, and 44 centim. long, with a rim 2 millim. high. At one end of it there are two wheels on an axle, which, however, do not move. Fastened to this plate, as it would seem by the effect of heat, was a silver vase, 12 centim. high and 12 centim. wide.

Then followed a copper vase, 14 centim. high, and 11 centim. in diameter.

The next find was a globe-shaped bottle, 15 centim. high, 14 centim. in diameter, weighing 403 grammes, the whole of pure gold, with an unfinished zigzag ornamentation.

Next came a goblet, again of pure gold, 9 centim. in height, 7 $\frac{1}{4}$ centim. in breadth, weighing 226 grammes.

Then followed another goblet, 9 centim. high, 18 $\frac{3}{4}$ centim. long, 18 $\frac{1}{4}$ centim. broad, weighing exactly 600 grammes, all of pure gold. This had the shape of a ship, with two large handles. On each side there is a mouth for drinking, one small, the other large, a true δίπτες ἀμφικύπελλον, as Dr. Schliemann imagines, the smaller mouth intended for the host, the larger for the guest. The vessel has a small stand, 3 $\frac{1}{2}$ centim. long, 2 centim. broad, and only 2 millim. high. What is most important is that this vessel is of cast, not of wrought gold, while the other vessels are worked with the hammer.

The treasure contains another smaller goblet, 70 grammes in weight, 8 centim. high, 6 $\frac{1}{2}$ centim. broad, the gold being mixed with 25 per cent. of silver. It has a stand 2 centim. high and 2 $\frac{1}{2}$ centim. broad, but so contrived that the goblet could not have stood on it, but would have had to be reversed.

A similar mixture of gold and silver occurs in six large blades, wrought by the hammer, one rounded at the end, the other in the shape of a half-moon. Two of them weigh 184 grammes each, two others 173, the two smallest 171 grammes each. They vary in length from 17 to 21 centim.

Next follow three large silver vases, the largest 21 centim. in height, 20 centim. in diameter, with a handle 14 centim. long and 9 centim. broad; the second, 17 $\frac{1}{2}$ centim. in height, 15 centim. in diameter, with fragments of another silver vase adhering to it. The third is 18 centim. in height, and 15 $\frac{1}{2}$ centim. in diameter, its base being covered with molten copper. All three vases are rounded at the bottom, and could not have stood on a table.

Besides these, there is another silver goblet, 8 $\frac{1}{2}$ centim. high, and 10 centim. in diameter at its mouth.

The next is a silver dish, 14 centim. in diameter, and two small silver vases, the workmanship of which Dr. Schliemann calls magnificent (*herrlich*). The larger one has on each side two small tubes for strings to pass through. With its hat-shaped cover it reaches a height of 20 centim. The smaller one, with but one tube on each side, is 17 centim. high, and 8 centim. wide.

Then follow 13 lances of copper, mea-

suring 17 $\frac{1}{2}$, 21, 21 $\frac{1}{2}$, 23, and 32 centim. in length respectively, and reaching, where they are largest, a breadth of 4 to 6 centim. On one side they have a hole, and in some cases the nail is still there with which the lance had been fastened to a wooden handle.

After these we have 14 axes, according to Dr. Schliemann, battle-axes, from 16 to 31 centim. in length, 1 $\frac{1}{2}$ to 2 centim. in thickness, and 3 to 7 $\frac{1}{2}$ centim. in breadth. The largest weighs about 1365 grammes.

Next come seven large double-edged daggers of copper, with bent handles, 5 to 7 centim. long, evidently intended to be inserted into wooden handles. The largest is 27 centim. long, reaching to 5 $\frac{1}{2}$ centim. in breadth. Some of these daggers are much injured.

There is one knife with a single edge; it is 15 $\frac{1}{2}$ centim. long. There are besides fragments of swords and similar implements of war.

All these objects were originally placed, as Dr. Schliemann supposes, in a wooden box, which was destroyed by the conflagration. In confirmation of this Dr. Schliemann appeals to a large key, made of copper, exactly like our own modern keys of a safety-box, which was found with the treasure. It was 10 $\frac{1}{2}$ centim. long, with a bolt 5 centim. in length and breadth. As not very far from the spot where all this lay together, a helmet was found and another silver vase and a goblet, Dr. Schliemann conjectured that the helmet may have belonged to the person who deposited the box, and who was himself overtaken by the conflagration or the fall of the royal palace, though no hint is thrown out how he happened to be in possession of the silver vase and goblet, which he ought to have left with the rest of the treasure.

But this is not all. In examining the largest silver vase, Dr. Schliemann discovered in it two magnificent golden head-dresses, a head-band, four splendid and highly artistic ear-rings of gold; besides fifty-six golden ear-rings, thousands of small rings, dice, buttons, six golden bracelets, and the two small golden goblets mentioned before.

One of the head-dresses is 51 centim. in length, consisting of a golden chain, on each side of which hang eight chains, 39 centim. long, covered with small golden leaves, and ending each in an owl-headed idol, 3 $\frac{1}{4}$ centim. long. Between these chains there hang 74 smaller chains, 10 centim. long, likewise covered with leaves, and ending each in a larger leaf. The whole is of gold, and gives the idea of advanced workmanship.

The second head-dress is 55 centim. long and 12 millim. broad; on each side there are seven chains, each covered with leaves, and ending again in owl-headed idols, each 25 millim. in length. The length of each chain with the idol is 26 centim. It is said that these idols have almost a human shape, but that the owl's head with two large eyes is unmistakeable. Between these chains, which were meant to cover the temples, hang 47 smaller chains, each covered with leaves, and with the same idols at the end. The same idols occur also in the ear-rings.

The head-band is 46 centim. long, and 1 centim. broad. It has three holes on each side, and is rudely ornamented. The ear-

rings are said to have no similarity with Greek, Roman, Egyptian, or Assyrian ear-rings. Their ornamentation consists of leaves, serpents, buttons, &c.

Add to all this, thousands of small objects, such as rings, small stars, gold beads, prisms, leaflets, sticks, buttons with rings to fasten them, sleeve-links, &c., and we may well make allowance for Dr. Schliemann's raptures in describing his treasure.

After this first find had been secured, Dr. Schliemann went on removing the upper wall, and clearing some rooms of what he calls the royal house. He there discovered a piece of red slate, possibly a hone, which promised to be the greatest treasure of all, for it contained an inscription. He also found there some terra-cotta vessels, and on the Trojan wall itself three more silver vessels, of which two are broken, but may be restored.

If Dr. Schliemann had been satisfied with placing this treasure before the world, without saying anything about it, he would have earned nothing but gratitude. As he has ventured, however, on certain theories, and as, more particularly, he has at once assigned this treasure to Priamos and Hekabe, thus drawing these mythic personages and the Trojan war into the domain of authenticated history, it could not be otherwise but that he roused at once both opposition and incredulity. It is well known that even the site of Ilion is a sharply contested point among ancient and modern archaeologists. Dr. Schliemann's arguments in favour of his own site at Hissarlik were stated by him in the *Augsburg Gazette* (September 26). Wherever there has been an old town, he writes, our excavations always yield us potsherds, nothing being so indestructible as baked clay. No town can be older than the oldest, nor more recent than the most recent potsherds found in its ruins. At Bunarbashi, on the Balidagh, where Welcker and other scholars suppose Ilion to have stood, excavations have never yielded any potsherds of a higher date than the sixth century B.C. Sir John Lubbock, who had the so-called tomb of Hektor on the Balidagh excavated, found no terra-cotta there older than the third century. Bunarbashi, therefore, cannot be the site of Ilion, but is the site of Gergis, as proved by an inscription found there. The late Austrian Consul, Von Hahn, who likewise explored that territory, stated that in spite of careful search on the northern side of the Balidagh, between the Akropolis (of Gergis) and the springs of Bunarbashi, not one single sign was detected there of a former settlement, no potsherds or fragments of bricks—the never-absent witnesses of ancient towns—no stone, no quarry, no artificial level; nothing but the natural soil, never touched before by the hand of man. The hills of Chiblak, too, where Clarke and Barker Webb placed the ancient Ilion, and the high ground near Atzik-koi, where Ulrichs thought he had discovered Trojan ruins, have been carefully examined, without yielding any evidence whatever of human life and workmanship. The village of the Ilians (*Ιλιέων κώμη*), where Strabo, following the theory of Demetrios of Skepsis, placed Troy, was thoroughly ransacked, but produced nothing beyond potsherds of the first century B.C.

The place, on the contrary, where Dr. Schlie-

mann looked for the ruins of Ilion, and where he found his wonderful treasure, swarms with the vestiges of former life.

If it be asked, why the treasures found in that place should be ascribed to Priamos, Dr. Schliemann's chief argument is, that he finds everywhere images in marble, slate, bone, ivory, and gold, of an owl-headed deity; that the same owl-headed deity occurs on vases and goblets, and that this can be no other but the Athene of Ilion, the patron-goddess of Troy; in fact, the Homeric θεά γλαυκῶπις Ἀθήνη. This argument will hardly carry conviction. Whatever γλαυκῶπις may mean, it cannot mean owl-headed, unless we suppose that Here/βοῶπις was represented as a cow-headed monster. Though we may be surprised at Homer assigning Athene as a patron-goddess to Ilion, so much, I suppose, is certain, that when the poet (Il. vi. 311) said, ἀνένεψε δὲ Παλλὰς Ἀθῆνη, he did not mean that the idol of the goddess shook its owl's head in token of its non-acceptance of the prayers and offerings of the Trojan matrons, assembled in the temple of Pallas Athene. Whatever goddess may be assigned to the Trojans in the Homeric poems, the real deities of that country were not Zeus or Athene, but the Kabeiroi, the Idean Daktylois, and the Mother of the Gods. Those who dig in the ruins of Troy will never find there remnants of the life which the mythology of the Greeks and the poetry of Homer transferred to that spot, but remnants of pre-Hellenic and half-Asiatic culture, among which even an owl-headed deity would not be too incongruous. To look for the treasure of the Homeric Priamos at Hissarlik would be like looking for the treasure of the Nibelunge at Worms, or for the bracelet of Helle in the Dardanelles. The only intelligible explanation would be this. If an owl-headed deity was once worshipped at Troy, this very fact may account for the otherwise most anomalous proceeding on the part of Homer in venturing to assign to the barbarous, or at least non-Hellenic Trojans, Athene as their tutelary deity, at the time when the myth of Helen and Paris and Achilles was localised at Troy.

Unfortunately the inscriptions found by Dr. Schliemann, which might have been expected to fix once for all the date of his treasure, are most disappointing. One inscription on a terra-cotta vase is no inscription at all, but rude ornamentation, consisting of simple crosses, and crosses surrounded by a line, the former reminding one at first of a Phoenician *t*, the other of a *th*. Another inscription, consisting of six or seven letters, arranged in a circle, contains certainly Semitic letters, but they belong to no definite series: some of them appear in a comparatively modern form, and the whole inscription requires careful verification. The most important inscription is that found on a hone or a piece of red slate in the Royal Palace, close to the Skæan gate. Here we discover among the eight or ten signs of which the inscription consists some decidedly Phœnician letters in their earliest form. But nowhere were Phœnician letters ever arranged as they are in this inscription; and as the migrations of the Phœnician alphabet are matter of history, great care will be required before allowing to this inscription a really historical value.

There is one other inscription which occurs on a seal, found seven mètres below the surface. This one feels strongly tempted to read Ιλιον or Φιλιον, if only there was any precedent for the arrangement of the letters, and particularly for the horizontal position of the Vau.

If, without having seen the actual treasures which Dr. Schliemann has safely conveyed to Athens (his Trojan collection is said to consist of more than 20,000 articles), one may venture to express an opinion of their real character, they would seem to belong to that large class of prehistoric antiquities which has of late attracted so much attention. With the exception of two or three, most of the works of art seem to be of rude workmanship, and not such as Homer describes when he indulges in descriptions of armour or goblets or ornaments. If the head-dress which Dr. Schliemann calls a κρίδημον had been worn by Hekabe or Helen, would not Homer have described it, instead of speaking of the κρίδημα as simple veils tied round the head? Dr. Schliemann says himself: "Prehistoric times begin in Ilium just below the ruins of the Greek colony, at an average depth of two mètres, and from that depth down to the virgin rock, fourteen to sixteen mètres deep, the soil is full of rough stone implements and splendidly polished axes, together with implements and weapons of pure copper, sometimes silver ornaments, rarely ornaments of gold." He distinguishes four pre-historic nations preceding the historic period, which at Troy begins with the Greek colony established there not later than 600 B.C. The first, two to seven mètres in depth, seems to have had frame-houses; the second, four to seven mètres in depth, had buildings of small stones, joined with clay; the third, seven to ten mètres in depth, lived in houses of dried brick; the fourth, ten to fourteen mètres in depth, built houses of huge stones. The idols with the owl's head or the helmeted owl's head are found in all the four strata. The destruction of the city, if city it can be called—for it does not seem to have been larger than Trafalgar Square—took place during the second period; but why that period should be considered coincident with the events related in the Homeric period, has never been shown. If there is on the spot where the Greeks supposed Troy to have stood, evidence of a great catastrophe, of the destruction of an ancient fortress, and the conflagration of a royal palace, this may explain to us how the Greek bards came to localise there their ancient legends of the war about Helen, and the destruction of the castle in which she was kept by Paris. No one in his senses has ever supposed that these were truly historical events, although it was imagined that, after removing from the Iliad all that was clearly mythological, there would still remain the historical foundation of some war or other carried on for some reason or other by Greek tribes against the inhabitants of Troy. It is true that it would be impossible to prove that there never was a raid of Greeks into Troy; but if history is to be distilled out of mythology by simply leaving out what is impossible, we might with equal right claim the destruction of the palace of Attila by the

Burgundians, or the conquest of Jerusalem by Charlemagne, as historical events. The fact is that if we take away from the Iliad all the miraculous and impossible elements, the whole poem collapses and vanishes. Helen is purely mythological: she is the daughter of Zeus (though not yet a swan) and Leda; she is the sister of Kastor and Polydeukes. She was carried off, not only by Paris, but by Theseus also, although the mother of Theseus, Æthra, was one of the companions of Helen, when she went to see the fight between Paris and Menelaos. She was even represented as the wife of Achilles. All this is intelligible as mythology, but discloses not one atom of historic reality. Paris—who, like many mythological heroes, had been exposed as a child and rescued by shepherds—is what he is and does what he does only because he has acted as judge of the beauty of three goddesses, one of whom allowed him to carry off Helen. Achilles is the son of a goddess, and but for his mother Thetis the whole Iliad would be impossible, for it was she who obtained from Zeus the promise to avenge her son and to grant victory to the Trojans. Let anyone read the Iliad, and try to suppress all those deeper motives; let him remove the constant interference of the gods and the goddesses on both sides, on the Trojan side as well as on the Greek, and the whole Iliad becomes impossible. The locality of the war, as described by the poet, may have some amount of reality, but that is perfectly compatible with the mythological character of the war itself, and the ruins of an old fortress, as laid bare by Dr. Schliemann, would fully justify the ancient poets in transferring their version of the old struggle for the conquest of Helen to that very spot. But if this be so, it will be seen that to expect to find the ξέπας ἀμφικύπελλον of Priam among the ruins of Hissarlik is not less sanguine than to look there for the δέπας ἀμφικύπελλον which Hephaistos presented to Hera and the other gods. The diggings at Troy will no more yield the treasures once possessed by the Homeric heroes, than the armour of Uter Pendragon will ever be brought to light from the ruins of Tintagel, or the imperial crown of Friedrich Barbarossa from the caves of the Kyffhäuser.

MAX MÜLLER.

NOTES AND NEWS.

MR. DARWIN is engaged in the preparation of a revised and extended edition of the *Descent of Man*.

In his address to the Sheffield Naturalists' Club on Monday, the 5th inst., Mr. H. B. Sorby, the president, described some of the results to which he had been recently led by applying physical methods to the study of the evolution of plants. He had studied the changes that occurred in the colouring matters in leaves and flowers during their development from a rudimentary to a perfect state, and the connection between them and the action of light, and had found that there was apparently a most remarkable correlation. When more and more developed under the influence of light, coloured compounds were formed which were more and more easily decomposed by the action of light and air when they were no longer parts of living plants, but dissolved out from them. There was thus apparently some condition in living plants which actually reversed these reactions.

He had also found that in the more rudimentary state of the leaves of the highest classes the colouring-matters corresponded with those found in lower classes, and in the case of the petals of flowers their more rudimentary condition often corresponded with some other variety, which thus appeared as if due to a naturally arrested development of a particular kind. This principle would perhaps serve to explain the greater prevalence of flowers of particular colours in tropical or colder regions and at different elevations. Now, since the effect of the various rays of light was different, it became a question of much interest to decide whether an alteration in the character of the light of the sun would produce a somewhat different effect in the case of other classes of plants in which the fundamental colouring-matters differed; for example, whether light, with a relatively greater amount of the blue rays, might not be relatively more favourable to the cryptogamia than to the flowering plants. So far this was a mere theoretical deduction; but, if proved to be true by experiment, it might, at all events, assist in explaining the difference in the character of the vegetation of our globe at an earlier epoch, when perhaps our sun was in a somewhat different physical state, and the light more similar to that of Sirius and other stars of the highest and bluer type.

DR. VOGEL has communicated to the *Astronomische Nachrichten* the results of his spectroscopic observations at Bothkamp on the motion of stars in the line of sight. The proper motions of stars in the transverse direction have been determined in a very large number of instances with considerable accuracy; but until the application of the spectroscope to this enquiry by Dr. Huggins, it was impossible to say whether a particular star was moving to or from the spectator, though a general drift had been recognised. The principle on which this investigation depends is, that the "pitch" of the wave of light (to borrow a musical term) is altered by the motion of the luminous body to or from the spectator; and the observation, which is an extremely difficult one, consists in determining how much a ray of known pitch is displaced in the spectrum, where rays are arranged according to their pitch (or colour).

In the bright star Vega, Dr. Vogel finds a motion towards the earth of fifty-two miles a second; whilst another star, *a* *Aquila*, would appear to be moving at the rate of forty-eight miles a second, also towards the earth. It is highly satisfactory to find the results which Dr. Huggins obtained some years ago thus fully confirmed, and the agreement is really remarkable, considering the delicate nature of the enquiry.

Dr. Vogel has also applied the same method to the great nebula of Orion, but with doubtful results, though he considers a slight motion of about fifteen miles a second from the sun to be probable; we prefer, however, with Dr. Huggins (who has devoted much time to this very nebula) to regard the question as still open. Owing to the vague contour of such bodies, which are apparently nothing but floating masses of very rare nitrogen gas, it is highly improbable that any change of position would be detected for some centuries to come, so that the spectroscope affords us the only means of determining their motion.

WE learn from a letter of Dr. B. A. Gould to the editor of the *American Journal of Science*, that the important survey of the Southern heavens in continuation of Argelander's Zones, which has been undertaken by the Argentine Government and placed under Dr. Gould's superintendence, is nearly completed; 50,000 stars having been already observed out of an estimated total of 65,000: but, alas! the most laborious part of this spirited undertaking still remains to be accomplished, as none of the heavy computations necessary for the formation of a catalogue have even been commenced.

THOSE who are anxious to see our Universities

take a more prominent position in science than they do at present, will be glad to hear that a large sum of money has been devoted by the University of Oxford to the establishment of an Observatory for Astronomical Physics, where the Savilian Professor will have an opportunity of making good use of the splendid instruments presented by Mr. De La Rue. Besides these, there will be, as appears from the account given by Professor Pritchard to the Royal Astronomical Society, a fine refractor of twelve inches' aperture provided with a powerful spectroscope, so that we may hope for a most valuable series of spectroscopic and photographic observations from this University, and, what is perhaps even more needed, the formation of a scientific school, in which sound training and original research will go hand in hand.

A STANDING reproach to gravitational Astronomy has at length been removed by the publication of Professor Newcomb's Tables of Uranus. The planet Uranus has a special interest arising from the fact, that the anomalies of its motion led Adams and Leverrier to the discovery of a new planet, Neptune; and it is satisfactory to have these anomalies fully accounted for by this elaborate discussion of the large mass of observations accumulated since the last century. We shall probably have to wait for the lapse of some hundreds of years before finally deciding on the degree of accuracy of these tables.

THE latest contribution to the theory of the moon's motion, by the Astronomer Royal, is calculated to disturb the satisfaction expressed on the appearance of Hansen's Lunar Tables. It appears that after rejecting an irregularity of long period, which Delaunay and Newcomb agree in showing to be inappreciable, such large outstanding errors are left as cannot be referred with any degree of plausibility to mere roughness of the observations used, and Sir G. B. Airy is therefore forced to the conclusion that there is still some serious defect in the Lunar theory. Evidently the moon was placed in the heavens as a thorn in the side of mathematicians.

DR. NYRÉN has discussed various observations of the elevation of the pole at Pulkowa, with a view to determining whether a movement of the pole on the surface of the earth in a period of ten months, which is theoretically possible, actually exists. From his investigation, it would appear that the pole of the earth moves on the earth's surface in a circle of about twelve feet diameter, but the determination of such a minute quantity is beset with so many difficulties, that all we can conclude with certainty is, that the movement, if there be any, is excessively small, and may safely be neglected even by astronomers.

IN the *Annales de Physique*, M. Peaucellier gives an account of his mechanism for the exact conversion of circular into rectilinear motion, called by Dr. Sylvester the "Peaucellier cell." A very slight modification of the apparatus solves a practical problem of great importance, whose solution has been long desired; namely, the construction of an arc of a large circle whose centre is at an inconvenient distance from the place of operation. Professor Tchebichef suggested what he believed to be an approximate solution of this; the bending of a uniform rod of length equal to the required arc, so that its extremities are in the direction of the tangents to the arc. It has been shown by Dr. Klein that this solution is exact if the rod is exactly uniform. The Peaucellier cell also solves the problem exactly, but in a manner far more easy of practical application. In the hands of Dr. Sylvester, it has become the starting-point for a series of investigations of the highest importance both in mechanism and in pure mathematics.

An extension of Peaucellier's theorem to three dimensions supplies a means of making a point move accurately in a plane by means of a universal joint. If the mechanical connections can be so

made as to enable this construction to be actually used as a planing machine, it will supply a simple solution of a problem in mechanism, whose approximate conquest has already made an era in the accuracy of iron and steel work. By a combination of two cells, Dr. Sylvester describes conic sections; a combination of three solves the famous old questions of the multiplication of the cube and the trisection of an angle. Further combinations make it possible to describe all curves up to the ninth species (having nine less than the maximum number of nodes). Finally, as all roads lead to Rome, this investigation lands us ultimately in the general theory of the functional relation of quantities, supplying an extension of Abel's classification of algebraic irrationals. Dr. Sylvester will give an account of his discoveries at the Royal Institution on the evening of Friday, January 23.

IN a review in the *Gardeners' Chronicle* of De Candolle's *Prodromus*, which was commenced by the elder De Candolle forty-one years ago, and after having been extended to seventeen volumes has now been brought to an untimely end by his son, Dr. Hooker thus appraises the different contributions to this gigantic work:—

"The great inequality in the value of the matter contained in the *Prodromus* renders any attempt to draw general conclusions with respect to it very unsafe. Thus omitting the three De Candolle's memoirs, and selecting the largest families of the principal other contributors, we may take as instances of excellent and conscientious work, involving visits to the principal European herbaria, the monographs above mentioned—of Bentham and of Müller and Meissner's Proteaceæ, and as examples of execrably bad work the Solanaceæ of Dunal, and the Convolvulaceæ of Choisy—between these extremes are examples belonging to every intermediate grade of good and bad work, amongst which it would be invidious to particularise."

THE same periodical states that the Society of Arts has organised a standing committee for the purpose of bringing under parliamentary responsibility the National Museums and Galleries, so as to extend their benefits to local museums, and to make them bear on public education. The following are the several objects in view for effecting this purpose:—

"All museums or galleries subsidised by Parliament to be made conducive to the advancement of education and technical instruction to the fullest extent, and to be made to extend their advantages to the promotion of original investigations and works in science and art.

"To extend the benefits of national museums and galleries to local museums of science and art which may desire to be in connection, and to assist them with loans of objects.

"To induce Parliament to grant sufficient funds to enable such objects to be systematically collected, especially in view of making such loans.

"For carrying out these objects most efficiently, to cause all national museums and galleries to be placed under the authority of a Minister of the Crown, being a member of the Cabinet, with direct responsibility to Parliament; thereby rendering unnecessary, for the purpose of executive administration, all unpaid and irresponsible trustees, except those who are trustees under bequests or deeds, who might continue to have the full powers of their trusts, but should not be charged with the expenditure of parliamentary votes.

"To enter into correspondence with all existing local museums and the numerous schools of science and art, including music, now formed throughout the United Kingdom, and to publish suggestions for the establishment of local museums.

"Also, to cause the Public Libraries and Museums Act (18 & 19 Vict. c. lxx.) to be enlarged, in order to give local authorities increased powers of acting."

WE take from the same well-informed source the following abstract of the second paper sent to the Admiralty by Mr. Moseley, the first naturalist of the *Challenger*. It described the vegetation of Bermuda and the surrounding sea, and was read before the last meeting of the Linnean Society.

"About 100 species of flowering plants were gathered on the island, but of these not more than 100 were certainly native. Those of West Indian origin were probably brought, as Grisebach had suggested, by the Gulf Stream or by cyclones, there being no winds blowing directly from the American coast which would be likely to carry seeds, which might, however, be conveyed from the continent by migratory birds. A note by Professor Thiselton Dyer, appended to the paper, stated that 162 species sent over by Mr. Moseley had been determined at the Kew Herbarium, of which 71 belong to the Old World, while two, an Erythrea and a Spiranthes, were plants hitherto unknown as confined to single localities in the United States."

PROFESSOR AGASSIZ said to a friend, only the evening before he was stricken down, in reply to that friend's admonition that he ought not to work so hard: "Give me four years more, and I shall have so far accomplished the task which I have set myself to do, that I shall be willing to leave it."—*The Index*, Boston, December 25.

THE EMPEROR OF BRAZIL has appointed Dr. Wm. Huggins, F.R.S., a Commander of the Order of the Rose. The appointment was made some months since, but the notification of it has been accidentally delayed.

Land and Water reports the following arrivals at Jamrach's:—

1 pair Harnessed Antelopes (*Tragelaphus scriptus*).
Two Bonnet Monkeys (*Macacus radiatus*).
One Laponda Monkey (*Macacus nemestrinus*).
Three Arabian Baboons (*Cynocephalus hamadrius*).
One pair Plantain Squirrels (*Sciurus plantani*).
One Sumatran Porcupine (*Hystrix longicauda*).
One Pair Hoffmann's Sloths (*Choloepus Hoffmannii*).
Two Cock Reeves' Pheasants (*Phasianus Reevesii*).
Ten Ruddy Sheldrakes (*Tadorna rufa*), from Africa.

Four Ruddy Sheldrakes (*Tadorna rufa*), from India.
One Goliath Heron (*Ardea Goliath*).
One Grey Pelican (*Pelicanus fuscus*).
One Pair Hanging Parakeets (*Loriculus Schateri*).
One Mealy Amazon (*Chrysotis farinosa*).
One pair New Parakeets (India).
Twenty-eight Grey Parrots (*Psittacus erithacus*).
Four small Cockatoos (*Cacatua sulphurea*).
Twelve Rosa Cockatoos (*Cacatua roseicapilla*).
One Black Cuckoo (*Eudynamys orientalis*).
Three New Java Sparrows from Japan.
One Indian Starling (*Lamprocolius contra*).
Five pair Whithats (*Munia penelope*).
Six Learned German Bullfinches.

MR. FRANK BUCKLAND contributes the following obituary of Mr. E. Blyth to *Land and Water*:—

Blyth was originally educated as a chemist, but at an early age took a great fancy to natural history, spending most of his time in the country, studying the habits of birds, &c. He contributed much to *Loudon's Magazine* and other works, and was appointed curator to the then existing Ornithological Society, which held its meetings in Pall Mall. He resigned this appointment on being elected curator of the Asiatic Society of Calcutta—a position which he occupied for twenty-two years. Returning to England with a vast fund of natural history knowledge, he contributed many exceedingly valuable papers under the *nom de plume* of 'Zoophilus,' both to *Land and Water*, and afterwards to the *Field*. His series of chapters on 'Wild Types' in *Land and Water* is acknowledged by all naturalists to be a most valuable contribution to modern zoological literature. I therefore sincerely trust that they may shortly be published in the form of a book, in which should also be included his writings on the *Fishes of Calcutta, Our Horn Gallery*, and other able essays. He was almost a daily visitor at the Zoological Gardens, and continually attended the meetings at Hanover Square. Blyth was remarkable as having a most remarkable memory, especially as to scientific names of mammals and birds; he was also a first-rate botanist. He knew geology and shells, both fossil and recent, quite

well; and I do not recollect any man who united in himself such a vast various knowledge of natural history. By the death of Mr. Blyth science has lost one of her most able professors, and natural history circles a kind-hearted and generous-minded friend."

IN the notice of Mr. Alexander J. Ellis's researches in the comparative phonology of the English Dialects, which appeared in last week's ACADEMY, we referred to the importance of good specimens of Warwickshire vernacular, as illustrating the presumed dialectic character of many Shakesperian phrases. May we also point out the importance of good Worcestershire specimens, in illustration of the older dialect of *Piers Ploughman*? We see that Mr. Skeat, in the preface to his recently published C text of this great poem, comes to the conclusion that the MSS. from which his B and C texts are published may be taken to represent satisfactorily the dialect of the writer himself. This is a *Mixed Dialect*, meaning, we presume, not that the author mixed the words and grammatical inflections of different dialects into a *lingua franca* of his own, but that he used the dialect of a district, in which, from its border character, such a mixed dialect was in everyday use. Now according to Prince L. L. Bonaparte's classification of the existing English dialects, Worcestershire still preserves such a mixed dialect, being the county in which Northern (Mercian), Eastern (Middle Anglian), and Western (Saxon) phases of speech all meet. Among the points noted by Mr. Skeat, we find the use of both endings, -en and -eth, in the plural indicative of verbs. The Mercian dialect still uses -en, *we knew'n*, at least occasionally; in Saxon or Devonian varieties we find -eth, *we think't*; but the Anglian dialect seems to have dropped the terminations. What is the case in Worcestershire? In the pronouns Mr. Skeat finds both *hue* or *heo* and *sche*; *hue* is still Mercian. In many instances also the *f* is found to alliterate with *v*, showing the well-known Somerset pronunciation of *v* for *f*, as in *vive vishes*, which was within a few centuries common to Kent, Surrey, and the country south of the Thames generally. Of this we have no doubt Worcestershire still retains traces, as it is common in Hereford, and occasional even in West Northamptonshire. So also *Piers Ploughman* often shows the past participle in *y*, now represented in the *a*, of *a-zung, a-vrore, =y-sunge, y-frore*; and the infinitive in *i, ye*, as in the modern Dorset *to zingy, to laughy*. It does not seem to have been noticed that a similar mixed dialect, though on the whole much less South-western, is contained in the Shropshire poems of *John Andelay* (edited in part by Mr. Halliwell for the Percy Society, 1844). Here we have the plural indicative both in -en and -s, and more rarely in the southern -eth, though *thei beth* and *thei bese* are about equally common, the imperative *prays!* and *prayeth!* the second person thou *has* and thou *hast*, the past participle in *y, i, i-lgst, y-take*. The southern consonants *v* for *f*, &c., do not seem to occur. All these border or transition phases of English are very interesting, and we learn from Mr. Ellis that he is still in want of good specimens of many of these, in particular Warwick, Worcester, Cheshire, Stafford, North Hereford, and Lincolnshire.

WE have received a copy of "The Dialect and Archaisms of Lancashire," being the first report of the Glossary Committee of the Manchester Literary Club," written by Mr. J. H. Nodal; also a few pages extracted from the transactions of the same club, relating to the same subject. It is very satisfactory to find that the dialect of this county has thus been taken in hand, and that there is every prospect of the ability of the club to give a good account of it. They have wisely resolved to make the 'Glossary' as full and exhaustive as possible, for which they will receive the thanks of all careful students; it would indeed be a disheartening matter if it had to be done all

over again from any failure of theirs in this respect. It is also most satisfactory to find that they have established friendly relations with the English Dialect Society, and have adopted the same size of page and form of publication. The only drawback which we observe is in the matter of the pronunciation. Instead of adopting Mr. Ellis's system of glossic notation, the completeness of which has been proved by the fact that it has already been used for collecting provincial sounds from almost every dialect in England, Mr. Nodal reports that the Manchester Literary Club "have resolved to construct a simple table of sounds and symbols" for the express purpose of representing the Lancashire dialect. They do not say what this "simple" system is; but we may confidently predict that it will break down, and be worse than useless, from the fact that writers who find the glossic system too difficult must have everything to learn in phonology, and be quite unable to appreciate those minute shades of sound which make all the difference between the pronunciation of Lancashire and that of the adjoining counties. A far better plan would be to adopt the glossic system partially; that is, to insert the pronunciation, according to that system, of such words as they can record, and to leave it out otherwise. Or, again, the pronunciation might be inserted by some one who has paid special attention to it. If neither of these plans be adopted, the last remaining plan would be to omit it. Such omission would be a trifling inconvenience in comparison with the adoption of a new "simple table of sounds." The first part of the 'Lancashire Glossary' will contain all the words from A to E, and it will be completed in three parts. In addition to the three sections of the 'Glossary' proper it is proposed to publish a fourth part, containing essays and papers elucidating various phases of the dialect. Altogether it is an important work.

In addition to the Glossaries mentioned in our last (p. 16) the English Dialect Society will issue the following two series, both edited by Mr. Skeat:—

Series A. Bibliographical. A List of Books illustrating English Dialects. Part I. containing a General List of Dictionaries, &c.; and a List of Books relating to the Counties of England.

Series C. Original Glossaries. Part I. containing a Glossary of Swaledale words, by Captain Harland. Mr. Clough Robinson is completing his Glossary of Yorkshire words used near Leeds, &c., for the Society, and many other local Glossaries are in course of compilation for it. The Society has begun work just in time to save the provincialisms existing in the mouths of the present school-less aged poor.

THE SECRETARY OF THE SOCIETY OF BIBLICAL ARCHAEOLOGY sends us the following summary of papers read last Tuesday, January 6:—

"1. *The Sallier Papyrus containing the Wars of Rameses Meriamun with the Khita*. Translated, with Annotations, by Professor Lushington.—This well-known text was supplemented by a fragment from the Raifet Collection; it contains perhaps the most vivid picture of a pre-Homeric battle extant; the king himself, the chief actor, frequently speaking in the first person. The two finest passages, the prayer of Rameses to his father Amun, and the defeat of the Hittites, possessing peculiar beauty, in addition to the interest attaching itself to a people who, about 1200 B.C., were formidable enemies to the Egyptians themselves. The value of the translation was enhanced by philological notes.

"2. *On some Illustrations of the Book of Daniel from the Assyrian Inscriptions*. By H. Fox Talbot, F.R.S.—In this paper is produced corroborative evidence of the extreme forms of punishment by a Fiery Furnace and the Lion's Den, as related by Daniel, from the Annals of Assurbanipal, who states that, having conquered his brother Saulmugina, he executed him by throwing him into a burning fiery furnace, together with many of his adherents, about the seventh century B.C."

FINE ART.

NEW MUSICAL PUBLICATIONS.

Hymn for Advent. Written by Fr. Rückert. Set to Music for Solo Voices, Chorus, and Orchestra, by Robert Schumann. Op. 71. Vocal Score.

Requiem for Mignon. From Goethe's *Wilhelm Meister*. For Solo Voices, Chorus, and Orchestra. Composed by Robert Schumann. Op. 98b. Vocal Score.

Requiem für Chor und Orchester. Componirt von Robert Schumann. Op. 148. Clavierauszug.

Lurline. Poem by W. Müller v. Königs-winter. Set to Music for Solo Voices, Chorus, and Orchestra, by Ferdinand Hiller. Op. 70. Vocal Score.

Spring-time. Poem by Immergrün. Set to Music for Chorus and Orchestra by Ferdinand Hiller. Op. 119. Vocal Score.

Requiem. The Words selected from the Holy Scriptures, for Solo, Chorus, and Orchestra, composed by Johannes Brahms. Op. 45. Vocal Score. (London: Stanley Lucas, Weber & Co.)

THOUGH in many respects differing widely from each other, this interesting series of reprints may appropriately be classed together, and noticed in the same article, as being all in various ways representative of the school of modern German musical thought, which is more and more attracting the notice of connoisseurs and amateurs in this country. The enterprising publishers have conferred a substantial benefit on English musicians by presenting these works, for the first time in a form available for our choral societies, with an English text. The translations, which in the case of several of the pieces are from the experienced pen of Madame Natalia Macfarren, are on the whole excellently done; and the same praise can, without reserve, be given to the pianoforte arrangement of the orchestral parts, that of Brahms's *Requiem* being particularly remarkable for richness and fulness without unnecessary difficulty.

Though Schumann has already taken a place, which few will deny him, among the "classical" masters, he may also be justly ranked as belonging to the new German school, of which, indeed, he was in many respects the pioneer. Just as in him we trace the influence of Beethoven and Schubert, though modified by his own striking individuality, so in his successors, such for example as Brahms and Raff, we find abundant indications that their style is in a large measure founded upon his. No disparagement is intended in saying this. Every powerful intellect must leave a distinct impression on its age; and in no art is this more clearly to be seen than in music. The influence of Handel on the musical productions of this country is unmistakeable, while in Germany Mozart and Mendelssohn have had imitators who may be numbered by scores. Even Beethoven, the greatest and most original composer that the world has yet seen, clearly shows in his earlier works the trace of the Mozart spirit. So with Schumann himself. In him we find the further development of the various novel harmonic and rhythmic combinations which were first introduced by Beethoven in his

later works—those of his so-called "third style"—especially his last quartetts and sonatas. As a melodist it is impossible to rank Schumann with Beethoven and Schubert; but he frequently, by his exquisite harmonies, produces a mental effect which prevents our feeling the comparative poverty of his melodic invention.

With the exception of the *Paradise and the Peri*, which has been several times performed in this country, Schumann's larger vocal compositions are but little known here, even by name. Many of our readers will probably be surprised to learn that no less than eighteen large vocal works by him of various kinds are published in Germany, and they will doubtless be glad of the opportunity of making the acquaintance of some of the best of these in the present edition.

The *Hymn for Advent* (*Adventlied*), which stands first on our list, is as characteristic an example of its composer's peculiar style as any work from his pen, and it affords an excellent illustration of what has been said above as to Schumann's reliance for effect upon his harmony rather than his melody. With the single exception of the opening soprano solo, "The King of kings is hither faring," there is hardly a phrase which dwells in the memory after hearing or reading the work; yet such is the truth of the expression and the perfect harmony of the composer's thought with that of the poet that the idea of a want of melody scarcely presents itself. The general tone of the work is devotional, in parts one might almost say mystic, and the frequent use of contrapuntal contrivances gives it an ecclesiastical colouring well suited to its subject.

Even more charming than the *Hymn for Advent*, and quite as remarkable for the great effect produced without having recourse to "naked, absolute, ear-tickling melody," is the *Requiem for Mignon*. Readers of the *Wilhelm Meister* will doubtless remember the scene of the obsequies of Mignon, with the beautiful and touching song beginning "Wen bringt ihr uns zur stillen Gesellschaft?" The music with which Schumann has illustrated this scene is conceived with wonderful appropriateness to the situation, but it relies for its effect entirely on the mental condition it produces on its hearer. The solemn opening, with its dialogue between the chorus and the solo quartett of sopranos and altos, the chorus, "From your sorrow weave soul-stirring song," and the final chorus, "Come, oh children," are most impressive; but their beauty is of a kind which language cannot describe; because as Wagner has so happily remarked, "Just where speech ends, music begins." It is doubtful how far such music as this would appeal to popular sympathy here; there is probably not enough "tune" about it to catch the public ear; but by cultivated musicians it cannot fail to be appreciated.

The *Requiem*, Op. 148, belongs to a different category from the two works just noticed. It is one of Schumann's later compositions, and was written in the year 1852, a period at which signs of the mental affliction which overshadowed his later years were already beginning to appear. Hence it is a more unequal work than many of the master's

earlier productions—in many parts being of extreme beauty, as, for instance, in the opening chorus, "Requiem eternam," the alto solo, "Qui Mariam absolvisti," and the too short "Benedictus;" while in other parts of the work, such as in portions of the "Dies ira" and "Domine Jesu Christe," the effect is somewhat heavy, laboured,—*gesucht*, as the Germans say; the ideas seem forced, instead of flowing naturally. This peculiarity to a larger or smaller extent characterises all Schumann's later works. Like beams of sunshine in the pauses of a thunderstorm, glimpses of his earlier and more natural style break at intervals through the clouds by which his intellect was being gradually enveloped.

Ferdinand Hiller is one of that large class of most "respectable" composers (using the adjective in its etymological sense, as "worthy of respect") who possess every qualification for their work except that high attribute of genius which is allotted to but few. Equally distinguished as composer, pianist, and conductor, he occupies a prominent place among living German musicians. His music is always thoroughly good, clear in form, highly finished in detail, often very graceful and pleasing; but he never produces the impression of great genius, though he may fairly claim a good position among the *dū minores* of music. Of the two works before us, the *Spring-time* is the more pleasing; and it affords a very good example of its composer's style. It is a chorus in two movements—a graceful *andante*, succeeded by a very bright and spirited *allegro*. There are occasional reminiscences, without absolute plagiarism, of Mendelssohn, but not sufficient to detract from the interest of the work. The *Lurline*, though more extended and ambitious in form, being a cantata in six movements, is on the whole less interesting, being, to tell the truth, in parts slightly dry. Some of the movements, however, especially the opening, and the "Chorus of Nixies" No. 3, are excellent. Hiller's music is comparatively so little known in this country, that the publication of these two little pieces in a cheap form is heartily welcome, even though they may not rank among the masterpieces of our art. Were no music written or published except that which displays genius of the highest order, our concert *répertoires* would be indeed limited.

Brahms's *Deutsches Requiem* is a work which, to have justice done it, would require a far longer notice than our limits will allow. With the single exception of Wagner, Brahms probably at this moment occupies in Germany the highest place of all living composers; and with Wagner comparison is almost impossible, as the latter is pre-eminently a dramatic composer, whereas Brahms has, so far as we are aware, written nothing for the stage, but has attempted nearly every other branch of composition. He possesses great originality and true poetic feeling, and his music, though frequently very difficult and complex, is rarely if ever obscure; but, in common with most of the "new German" school, he is sadly wanting in conciseness. The diffuseness to be met with in most of his larger works is not with him, as with some composers, a cloak to

cover the weakness of inventive power; for he certainly has no lack of ideas. In his case it seems rather to be intentional: he lays out his work on a very large scale; but, inasmuch as average hearers cannot take more than a certain quantity of music at a dose, he in places becomes tedious rather than impressive. To him might sometimes be applied the words addressed to the old clergyman, "Sir, you first preached me into a good frame of mind, and then you preach me out of it again!"

It is this diffuseness, probably, which in a great measure explains the comparatively cool reception given to the present work on its first public performance in England at one of last season's Philharmonic concerts; for in all other respects the *Requiem* is a masterpiece. Originality of idea, perfect appropriateness of music to words, complete mastery of all technical and contrapuntal resources—such are the impressions produced by reading or hearing it. It should be stated that the work is not a setting of the funeral service, as might be imagined from the title. The text consists of a selection of passages from the Scriptures, appropriate to a funeral, such as "Blessed are they that mourn," "Behold, all flesh is as the grass," &c. Of the seven movements contained in the piece it is difficult to say which is the finest; perhaps the funeral march "Behold, all flesh is as the grass" is the most impressive number, and the solo and chorus "Ye now are sorrowful" the most purely beautiful; while special mention should also be made of the wonderful fugued pedal-point on the words "But the righteous souls are in the hand of God," and of the bold chorus "When the last awful trumpet." But the whole work is so full of interest that the only possible advice to musicians is to get it, and study it for themselves. It is indeed—after making all deduction for its, in places, too great length—one of the most remarkable of modern German compositions.

EBENEZER PROUT.

THE LANDSEER EXHIBITION AT BURLINGTON HOUSE. (Second Notice.)

In the few preliminary remarks which we made on this collection in our last number, we pointed out the chief distinction of Landseer amid animal-painters—a distinction which has been very accurately and generally recognised of late years. While other artists have distanced him in qualities proper to representative art, he has exceeded them in sympathy and discrimination. To take two of the most celebrated and powerful masters who ever dealt with brute life—Snyders and Jan Fyt: one finds in these men next to no traces of fellow-feeling or affection for the creatures they depict. Let the wild boar gore and maul ever so many hounds, it is of no consequence to Snyders. All he has to do is to put as much force as his very vigorous temperament and pencil enable him to get into the sprawling, howling, convulsed creatures, and to give them as much variety of distortion and of pain as he can. The more the merrier. Jan Fyt presents the most solid, robust, distinct portraits of his dogs; but after all they are, and remain, specimens of the canine race, not individuals having a personal relation to human masters and friends, and hence a claim on the painter himself and the spectator. With Landseer the case is very different; partly because he was a genius, and an individual having his own way of looking at things, and partly because he

belonged to these modern times. His painting is that of a man who has been trained to read books of "Anecdotes about Animals"—the marvels of instinct, and the urgent necessity on which the Society for the Prevention of Cruelty to Animals was established. The feelings of the sportsman in a country where sporting is so much identified as here it is, with the privileges and delights of the upper classes, and where it is attended with comparatively little of danger or adventure, are also a prominent ingredient in the spirit of Landseer's work. His animals are mostly trained and civilised, or else such as, being assailed and overmastered by the training and civilisation of the former class, are of equal interest to the sportsman. Dogs, horses, and deer make up, probably, two-thirds of his *personnel*. The lion has not been neglected: sometimes he has been studied with an eye to the bronze-cast lions in Trafalgar Square, or with retrospective glance at that undertaking; sometimes he figures under the quelling hand of Van Amburgh. Monkeys, bears, boars, foxes, sheep, cats, rabbits, squirrels; parrots, eagles, and other birds,—make not infrequent appearances. But horned cattle are treated very sparingly, while such creatures as an elephant, rhinoceros, gnu, walrus, or giraffe, a crocodile or a boa-constrictor, were not in Landseer's line. He did not travel in remote regions for his pictorial purposes, nor work up into compositions such material as he could watch and examine at a menagerie. Of the hippopotamus he did, indeed, note down a very clever little record: this consists of two *Sketches* (No. 126), "done in a few minutes at Buckingham Palace, to give the Queen an idea of the animal which had just come over to the Zoological Gardens, in 1850." *A Pike, Pencil Outline* (131), is one of the very rare instances in which fish received any measure of his professional attention.

The position of Landseer in art was something like that of Lord Palmerston in politics: there was, indeed, a sort of resemblance in their faces. We could all see that Sir Edwin's range was limited; his knowledge general and readily available, rather than profound; his originating energy, as distinguished from fertility of resource, not large. But he was always in good humour with himself, and on pleasant terms with others: sturdiness and ingenuity went hand in hand in his performances; health and fine spirits abounded in them. He was perpetually plausible; but, if we tried to reduce his talent to mere plausibility, we soon found that that was its surface, not its core, and that the innate faculty was both large and fine. He understood and hit the taste of every class in the British nation, and reigned with unquestioned sway. After he had performed his one memorable feat of introducing into art, or at any rate defining and fixing therein, that important personage—the intelligent and semi-human beast, amenable to and interpretable by the nineteenth century,—he produced, not much indeed in the way of innovation, but a deal of quick, unanxious, and yet permanent work. In adaptability of mind he far excelled all other animal-painters, and also in pointedness of suggestion. We read his canvases like books, constantly with relish and admiration, sometimes with keen delight and a thankful spirit to so gifted and kindly an intellect—so direct, disciplined, and masterful a hand. Certainly, in fineness and richness of knowledge—the knowledge of a zoologist, and of an artist too—Landseer could not be pitted against such a man as James Wolf; and it may even be said that Wolf has shown powers of ingenious combination and dramatic presentation not unworthy to be named along with those of Landseer: the latter, however, had the birthright, and always retained it unimpaired. All the opportunities that Wolf offered to the British public of finding out that a second great (in some qualities unequalled) animal-painter was among them, produced little result. Their glance reverted to another Skye terrier by Landseer, painted with eyes

of more than human significance dimly discernible through pendent shagginess of hide, and all gleanings of Wolf from all departments of the vertebrated kingdom failed to divide their suffrages; though, indeed, the merit of this excellent artist has been amply recognised by the best qualified observers whether in the walks of science or of art.

In the Landseer Exhibition at Burlington House we can study the progress of our master's style from first to last. His childish works are more than promising: the *Alpine Mastiff*, for instance (133), "drawn when he was a boy," though it may be a little heavy-handed, is a signally strong and most successful study. The pictures of his early period show rather prominently the influence of James Ward. They are firm and somewhat "stringy" in manner, with considerable action and much realisation, and a tendency to more bright and positive tints of colour than prevailed in Sir Edwin's later practice. Already there is much anecdotal sprightliness, and what may be called a witty treatment of the subject, which, however, becomes more salient in the works of the middle period. An excellent example is No. 326, *Bull-baiting, an early Study*; in fact, this is among the most grand and perfect things, in essentials, that the artist produced. *The Boar Hunt*, 1821 (381), is a remarkable success, combining Snyders and Ward in some degree. Young as he still was in 1824, we find him already in full possession of his powers, and wielding them with the fullest mastery: the widely-known picture of *The Cat's Paw* (281) demonstrates this, and ranks among his finest achievements. The visitor should observe, also, as characteristic of Landseer at his choicest, and therefore as marking about his best period, one of the works of 1835 (No. 200), *Odin—Mastiff-bloodhound*, "painted at a single sitting within twelve hours, with the object of showing the superior effect of one continuous effort over more elaborated work."

Two of Landseer's most popular pictures and engravings are the *Bolton Abbey in the Olden Time*, and *The Return from Hawking* (214 and 207), painted in 1834 and 1837 respectively. These, however, are by no means of his finest manner. Both betray excessive facility of the sort intended to secure the applause of the multitude, or more especially of the *beau monde*. The *Return from Hawking* is particularly open to this objection; the *Bolton Abbey*, though somewhat too dexterous and got-up, being, after all and indisputably, a very able performance. In the *Return from Hawking* we see strong symptoms of that fashionable influence which did much to attenuate and damage his style; paring away peculiarities, prettifying the young ladies, the children, and even the pet animals, of aristocrats, and stroking down his strength, as one polishes the glistening fur of a cat. This regrettable process got a great deal worse when Sir Edwin had to work for the Queen and Prince Albert. Whatever may be the cause of this degeneration, it is certain that most of the pictures turned out to their order are eyesores in executive respects, although, of course, in some of them, the same cleverness of portrayal and of expression as in other works shines forth, and attests the hand of the master. Specimens of the defect we are advertizing to are Nos. 173 and 258, both painted in 1842, and singularly dear, in the form of engravings, to the insatiate eye of loyalty. The former of these is *Windsor Castle in Modern Times—the Queen with the Prince Consort and the Princess Royal; dogs, dead game, &c.*; and the latter, *The Queen with the Princess Royal and the Prince of Wales*. But Landseer could go far lower even than these works, when frippery had to be painted for sovereign patronage. No. 211, *The Queen as Queen Philippa, and the Prince Consort as King Edward III*, 1842, is truly deplorable. When it comes to the small canvas, No. 226, *The Queen in a Fancy Dress*, 1845, the knightly pencil is found to have descended to the style of a penny theatre; one would fain consign the gewgaw

to the fire, or to what most domestic privacy Windsor Castle or Buckingham Palace can provide for it. The big affair, No. 293, *The Queen Landing at Loch Muich*, is only a few shades better than these last two: the sorry stagey method of it may be probed in this gallery by comparing some of the heads of Scotch attendants in the picture with the broad sketches made from the same persons as preliminary studies. But enough of this. It was Landseer's misfortune to be employed by the Court; and the like favour becomes a cruelty to any artist who, not having an unusual degree of bluntness of character, feels that his patrons expect him to "prophesy smooth things, prophesy deceits," concerning them, in the language of art. Grimalkin pats the mouse with a lightsome but not a benevolent paw. Yet we may point to the *Eos*, 1841, *the Prince Consort's Favourite Greyhound* (323), as a proof that Landseer could paint a dog consummately well, even though the Prince Consort was its owner. Possibly, his Royal Highness's hat, which appears in the picture, may be a little flattered; but his Royal Highness himself is not included in the composition, and has, therefore, not affected it detrimentally.

One of Landseer's grandest and most operose works is the famous picture painted in 1838, entitled *There's Life in the Old Dog yet*. A subject of the animal life proper to our country, more full of drama and scenic magnificence, and of powerful appeal to the feelings, could hardly be devised. The two exceedingly forceful subjects of stag life and death, named *Night* and *Morning*, 1853 (Nos. 295 and 287), are remarkable for the strength and even brilliancy (rare with Landseer) of their colour and tone, not to speak of general handling, in which he always excelled for speed and deftness. This was one of the years when the rising "pre-Raphaelite" school of painters was compelling all sorts of old practitioners to work with greater stress of faculty and of study, or else to be left behind in the race of art; Landseer was doubtless not unconscious of this incentive when he painted the two pictures in question. Four of the specially interesting works in the collection are those numbered 181, 413, 419, and, above all, 434, showing as they do the high aptitude which he possessed for landscape-painting, of suggestive and poetic effect: these pictures are named *Hunter and Bloodhound*, *Landscape*, *Poachers*, and *Evening in the Highlands*. Other three may be pointed out as being masterpieces of a consummate kind, such as his reputation may be left to rest upon, fearless of the future:—*The Otter Hunt*, 1844; *The Random Shot*, 1848; and *The Sick Monkey*, 1870 (Nos. 191, 217, 190). As long as these works exist, Landseer must always rank as not only a talented and admirable, but truly a great, painter of animal life; a master of the vitality and motion, the expression and excitement, the comedy and tragedy, the pathos and beauty, of his subject-matter. We only select these three from a multitude, naming them, not as exceptions to the ordinary range of the painter's power, but as first-rate examples of it, companioned by many, absolutely rivalled by few, surpassed by none.

All London will be looking at the Landseer Exhibition, and feeling how vastly more there is to linger over and enjoy in it than we could speak of in detail in several pages of the ACADEMY. Here, therefore, we may be content to close, and leave aught else to the eyes of the exhibition-goers. They will not fail to look upon the works with that personal regard in which Landseer was deservedly enshrined by his countrymen, and with that sympathy in the joys, sorrows, and humours of brute life which his pictures are so especially qualified to quicken and intensify.

W. M. ROSSETTI.

THE Pall Mall Gazette states on the authority of an Italian paper, that Dr. Hillebrand will give during the spring a course of lectures in French at the Institute of Florence on *Faust*.

"JEAN DE THOMMERAY" AT THE THÉÂTRE FRANÇAIS.

M. EMILE AUGIER has broken his silence, though he has broken it but timidly, in concert with M. Jules Sandeau. The two have dramatised for the Théâtre Français a story which one of them (M. Jules Sandeau) contributed to the *Revue des Deux Mondes*. It was called in the magazine *Jean de Thommeray*, and it retains that name at the theatre. It is an unusual thing for M. Emile Augier to work with anyone else. Hitherto his efforts have been chiefly his own, and that will probably continue to be true of his successes. *Jean de Thommeray* was a thoughtful, descriptive novel, of the sort to which the readers of M. Sandeau are no strangers. But, as a play, it seems wanting in subject—lacking both briskness of incident and the struggle of passions. Its style is naturally too good to allow of its being a failure; and the end, if it does not crown the work, at all events redeems it. But certainly it is not a triumph. It will not live with the *Fils de Giboyer*, with *Les Effrontés*, and the rest.

Jean de Thommeray is a young Breton, who has had his earlier education at the family castle in Finistère, whither, when the piece opens, his soldier brothers are returning, escorted by the Breton peasants, marching *au son du biniou*. He is moved somewhat by the incident, one supposes, for they cry, "Vive la France!" and that is the key-note of the drama. Presently the young man goes to Paris, more or less under the patronage of the Baronne de Montlouis. He learns the worst side of Paris life, such love as he has for the Baronne not interfering with this. He is known at gaming-tables. He loses money. He proposes to put himself right by marriage with the daughter of a great financier, whose methods of business can only be made respectable by a family connection with the *grand monde*. But this is not carried out; and as incidentally Jean has established relations with Blanche de Montglars—a lady of the Bois—he loses yet more money and credit, and falls upon evil days. The Baronne dismisses him with the information that he is already forgotten. But her own constancy seems to be a matter of doubt.

Jean is ruined some weeks after the declaration of war with Prussia. Finding Paris invested, it is one of his first ideas to speculate in provisions. But for the son of a Breton noble perhaps a better fate may be in store. Walking quietly one night by the quay-side in Paris, he hears again the melancholy strain of Breton music. Here are the volunteers of Finistère; and his father is at their head. He moves towards them, and his father, affecting not to recognise him, says only—

"Comment vous nommez-vous?"
"Je m'appelle Jean."
"Qui êtes-vous?"
"Un homme qui a mal vécu."
"Que voulez-vous?"
"Bien mourir."

So they give him a gun, and he marches off with the rest. . . . "Vive la France!"

The play has been considerably altered from the novel, and not, it is thought, by any means improved. The fine style prevents its being quite a failure; but even this last scene—so effective at the theatre—does not make it quite a success. The characters are not happy ones, and there is little opportunity for very exceptional acting. But the *ensemble* is generally good—as, indeed, it ought to be, when it is remembered that comparatively unimportant parts are played by such finished and admirable comedians as Got and Coquelin. Mounet-Sully represents Jean de Thommeray with scarcely the effect that was expected from him. Mdlle. Favart (whose approaching retirement from the stage has more than once been hinted at) is an adequate exponent of the character of the Baronne. Mdlle. Reichenberg plays the daughter of the financier, and Mdlle. Croizette plays "the Lady of the Bois," whose appearance at

the Théâtre Français is a questionable advantage. Maubant and Madame Guyon are considered very satisfactory representatives of the old Breton nobleman and his wife.

MR. GILBERT'S "CHARITY" AT THE HAYMARKET THEATRE.

In one's literary maturity one may sometimes atone for the errors of one's literary youth. Maturity comes all at once in some cases. It has come to Mr. Gilbert with *Charity*.

A few years since, in *Randall's Thumb*, Mr. Gilbert, dealing with a modern story as distinct from a modern subject, produced a work which showed us several excellent scenes and several effective stage characters—such, perhaps, as he might have contributed to a drawing-room entertainment, ensuring thereby its liveliness, not its unity. Later, in *The Palace of Truth*, the satirical power which had been distributed over many an isolated sketch was concentrated on a leading idea. Afterwards, in *Pygmalion and Galatea*, a certain element of tenderness and poetry, which was not wholly Miss Robertson's, claimed recognition, and received it. Then, in *The Wicked World*, a train of thought, which had been previously presented, suffered from infelicitous illustration. And now, in *Charity*, the author, wisely returning to modern story, has done so apparently on the condition that he is not only to amuse—that he may teach not only incidentally. Crediting his audience with something of that capacity to bear the discussion of grave subjects at the theatre which is known to belong to the playgoers at the Gymnase and the *Français*, he has grappled with a difficult social theme, and has treated it with a fearless vigour and an unrestrained freedom. The effort is, at the same time, serious and bold; and the result of it is a work which has all our sympathy and much of our admiration.

To put before us in the strongest light the common social cruelty of a refusal to forget in a woman one error of youth, however amply atoned for, and the uncommon personal cruelty of an individual hypocrite's determination to benefit by this woman's exposure, may, perhaps, be said to be the aim of *Charity*. An extreme but still possible case is selected as representative; and this case—that of Mr. Gilbert's Mrs. Van Brugh, the now earnest and anxious helper of many a social outcast—is presented with all the ability of a writer who is something of a master of stage effect; with every aid of well-knit story, keen dramatic characterisation, and terse, sharp dialogue. Never before was Mr. Gilbert so fully "master of his means"; never before was the *possession* of the means—not to speak of the *command* of them—so apparent. And the result is a work of high interest, fine teaching, and strong emotion; a popular play which may be also a useful one—useful, perhaps, even by reason of its exaggerations; for a public without sensibility must be hit hard. That one supposes to be the reason for the extreme strength of colour which Mr. Gilbert has put into his picture. Though, no doubt, he agrees with Sir Peter Teazle that "we live in so wicked a world that the fewer we praise the better," he can hardly seriously believe in the existence of so stony a monster as the smug Mr. Smailey, who remorselessly hunts down his Mrs. Van Brugh: to do that would argue a profound and cynical distrust of humanity, almost as pitiable as the creed of Smailey himself. The figure is coloured for the stage, and the actual stage demands high colour—that is its excuse or justification. And, after all, it is perhaps not coloured much more highly than Tartuffe. Subtle and delicate analysis of evil is immensely rare—much rarer than one thinks—upon the stage; where the work must be rapid and the effect immediate. Perhaps, within living memory, only one supreme novelist has accomplished it. Balzac knew the whole of humanity, and exhibited it. He was not popular at the theatre.

If the portrait of Mr. Smailey were the only

highly coloured and seemingly improbable thing in Mr. Gilbert's *Charity*, one would assign its exaggeration to a wholly deliberate intention, formed on the conviction that the stage requires such colour. But one or two other points occur to us. When Mrs. Van Brugh has lost her reputation, she receives several despatches bearing on her change of circumstances. That from the popular photographer, who respectfully solicits her to sit for her likeness, is a witty hit—which no doubt the facts justify. More than this, it is even possible that the "wider sphere of usefulness" afforded by a country living might induce here and there a clergyman to accept at her hands a benefit which he would otherwise decline. But the respectful remonstrance of the almshouse-women and the school-children, drilled by their teacher, is a touch beyond truth, in which Mr. Gilbert, strongly possessed by his theme, has forgotten Talleyrand's maxim—quite as good for artists in literature as for artists in diplomacy—"Above all, no zeal!" The same zeal may possibly be traced in another matter. Mr. Gilbert has ignored the fact that there is occasionally some insincerity even in those who do not profess to be more religious than their neighbours. Any writer who was more exclusively an artist would have been somewhat more restrained. But Mr. Gilbert has not only presented a satire; he has launched an invective.

The ingenious construction of the earlier scenes—which are full of sharp turns and new situations—affords opportunity for much delicate acting; and the third act gives occasion to Miss Robertson (Mrs. Kendal) for the greatest display of power which she has yet enjoyed. That occasion is seized to the full. The author's outline is so filled up by the actress as to give every evidence of study—study so sympathetic, vivid, and personal that there are many points where interpretation stops and creation begins. No one could enter more fully than Miss Robertson does into the character Mr. Gilbert has sketched—a hearty, noble-minded, and impulsive woman, with sense and intellect keenly and finely alive, no longer idly lamenting over that one fault of her youth which is explained eloquently and touchingly enough by Mr. Gilbert, but which two lines in *The Blot on the Scutcheon* may here sufficiently summarise:—

"I was so young: I loved him so: I had
No mother: God forgot me; and I fell."

It would be unreasonable to say that each detail is accurately perceived and rendered. Here and there, in the quieter passages, a more entirely satisfactory reading of the part is conceivable. And once, at a critical moment, there is, or seems to be, some failure to realise the importance of that crisis: it is where the actress has to say to her friendly detective the commonplace words, "Mr. Fitz-Partington, pray explain yourself." In view of the circumstances, is it not a mistake to say those words, commonplace though they be, in so unmoved a fashion? And again, at the moment of greatest indignation against the man who will expose her, does not the actress become a little too deliberate—a little too *obviously* impressive? It may be so. If these are faults, it is well to point them out; but it is doubly well to remember that they are very insignificant in comparison with the great qualities of impulse and emotional power which Miss Robertson, in moments more distinctly pathetic, does so notably display. The sudden pause in the telling of the dreadful story, as she sits in Mr. Smailey's room, while that worthy maintains a terrible composure, as pitiless as if he were the very *bric-à-brac* around him, is one of these. And another moment as fine, the finest, perhaps, of the whole piece, certainly the most moving, is that in which, stung to desperation by the coldness of the threats, Mrs. Van Brugh calls frantically for her daughter, and pours out before the assembled circle the tale of her disgrace.

There is a good deal in the acting of the other characters that the playgoer would find it interesting to analyse with care. Here there can only be room for one or two general comments.

Mr. Howe plays Smailey with much intelligence and a commendable abstinence from the already familiar stage effects of honeyed voice and eyes raised constantly to heaven or the drawing-room ceiling. Mr. Kendal shows discretion in representing the younger Smailey as a not too obvious scoundrel. Indeed, he puts so much feeling into the last act, that his "releasing Eve from her engagement" is, as it should be, a surprise to the audience as well as to the persons of the drama. Mr. Teesdale's hand-shake of silent congratulation—hearty because the lover is his friend, and bitter because he is Eve's lover himself—is a significant detail, of which the significance is fully appreciated and given. But the same actor's subsequent threat of vengeance and righteous indignation has not quite the required earnestness and self-abandonment. Mr. Buckstone, as the ill-used private detective, is full of unctuous humour; Mr. Chippendale is a placid colonial bishop; and Mrs. Alfred Mellon, as Ruth Trudget, a tramp, who is very useful to the conduct of the fable, gives us a character-sketch with peculiar vigour and individuality. The gentle part of Eve, Mrs. Van Brugh's daughter, is played by Miss Amy Roselle with much grace, tenderness, and freshness. *Charity*, of course, is well worth seeing. But it is to be hoped that we have implied that too plainly all along to need to state it explicitly as we end.

FREDERICK WEDMORE.

SIGNOR GIULIO PERKIN.

HAYDN'S *Creation* was performed by the Royal Albert Hall Choral Society, under the direction of Mr. Joseph Barnby, on Thursday evening. As we write at the moment of going to press a detailed criticism would be impossible, were it not fortunately superfluous. A word of mention must, however, be given to the first appearance in London of a new singer rejoicing in the singularly hybrid appellation of Signor Giulio Perkin. The new candidate for public favour, though suffering under the disadvantages inseparable from a first appearance, and that too in the largest concert-hall in London, created a decidedly favourable impression. His voice is a genuine *basso profondo*, of at least two octaves in compass, reaching down to the lower D, and of good quality, particularly in the lower register; he pronounces his words with great distinctness, and sings with considerable taste. In the earlier part of the work, his intonation was occasionally a little at fault; but this may fairly be set down to nervousness, more especially as it disappeared later in the evening. It is to be hoped that he will guard against too great an indulgence in the singer's most common vice—the *tremolo*. If not led astray by bad example, he ought to have a good future before him, and prove a useful addition to the number of our bass singers. The other vocalists were Madame Sherrington, Mr. Cummings, and Mr. Raynham, all of whom acquitted themselves (it is needless to say) most satisfactorily; while the band and chorus left nothing to be desired in their performance of Haydn's familiar music. The recitations, as at the recent production of Bach's *Christmas Oratorio*, were accompanied on the organ with admirable effect, and we heartily congratulate Mr. Barnby on the reform he has carried out in discarding, we trust for ever, the old-fashioned style of accompaniment.

EBENEZER PROUT.

THE PARTHENON SCULPTURES.

Bayswater, Jan. 5, 1874.

The remnant of Philhellenes who still execrate Lord Elgin for having removed the sculptures of the Parthenon to London, will learn with regret that one of their familiar arguments has failed them, inasmuch as the air of Bloomsbury, however bad it may be in other respects, has just been proved to be infinitely less deleterious to sculpture than that of Athens. An opportunity of ascertaining this fact was lately presented on the occasion of making new casts from the slabs of the

frieze which still remain on the Parthenon, it being then found that the surface of the marble had become so thoroughly undermined by the weather that even the tender process of moulding with gelatine imperilled its scaling off. It is unnecessary to say that the sculptures carried away to Bloomsbury are in a very different condition from this. So far the elements alone are culpable for bringing about what *Gothi (et Scotti) non fecerunt*. But what is to be said of custodians who, fully aware of the universal homage paid to the works under their charge, permit them to be wantonly and maliciously defaced? A moment's comparison of the new casts as they stand in the British Museum side by side with the casts taken from the same marbles by Lord Elgin, will show the extent to which this species of Vandalism has been carried. It is no answer to such a charge to say that damage of this kind is less likely to have been done by natives than by foreign visitors actuated by the "chipping" passion, which is not unfrequently accompanied by a degree of cunning capable of baffling the most rigorous guardians, and, let us add, of astounding the otherwise worthy persons who succumb to it.

These remarks, sufficiently warranted by the state of things in Athens, are rendered the more justifiable at present, first by the increased care which is being taken of the Parthenon sculptures in the British Museum, and, secondly, by the revived interest in these noble monuments of art, which is implied by the publication within two years of two exhaustive books, one entirely and the other mostly devoted to the Parthenon.* On the first point it is not enough to say that the whole frieze has been covered with glass, and thus effectually protected from the grimy atmosphere, though by this means withdrawn more than could be wished from the naked eye. Fragments which used to be seen in forlorn places, and casts obtained from fragments found in recent years on the Acropolis, have been adjusted to their places, so that the whole procession is now presented as far as possible in a continuous line. Meantime the question is raised again and again, what procession is it?

Two explanations have been offered—the time-honoured one in which the procession is identified with that in which, on the occasion of the Panathenaic festival, a splendid new robe for the ancient image of Athene was conveyed through the town spread like a sail on a mast; and, secondly, Bötticher's explanation, which leaves nothing to be desired except facts in the place of inferences to support it. According to him, we are to begin by believing that the Parthenon was simply a great treasure-house devoted exclusively to worldly affairs, and in no sense a religious building. But this is obviously too sweeping, because the object of the Greeks in storing the public treasures in a temple was undoubtedly to cover them with a certain odour of sanctity. Of course the sanctity in this case may have been merely theoretical, as the absence of all mention of a priesthood connected with the Parthenon would seem to imply. Next we are told that the vessels, dresses, and other gala objects enumerated among the treasures of the Parthenon in the lists which we possess, used to be lent out for public processions, and that it is precisely one of those occasions on which the temple authorities provided a procession with utensils and other articles for a sacrifice which Pheidias has chosen to represent on the frieze. The key to the entire composition is to be found in the frieze of the east front, which serves as a sort of title-page to the purposes of the building. The centre is occupied by a number of persons seated, long known as divinities, but now to be regarded as officials or distinguished visitors, male and female, disposed in two groups, between which on the left are two maidens receiving sacrificial objects, on the right an old man handing over a folded robe to a youth.

* Michaelis, *Der Parthenon*, Leipzig, 1871; and Petersen, *Die Kunst des Phidias*, Berlin, 1873.

Both objects are from the treasury of the Parthenon, and the scene constitutes the last act of the procession as far as that building is concerned. Clearly, however, these distinguished visitors are not here expressly to witness an every-day act of this kind. They have come to see the distribution of wreaths to the victors in the great Panathenaic games, a ceremony which is just over. Now it is not to be denied that to crown victorious athletes within the Parthenon, in presence of the majestic statue of the goddess holding out Victory in her right hand, would be an impressive ceremony. But at present this is only surmised to have taken place from an ingenious combination of two facts, of which the first is, that on certain Athenian stelae occurs a representation apparently of the colossal statue in the Parthenon, holding out a wreath towards a mortal, and the second that in the inventories of the treasures in the Parthenon is mentioned an ivory table on which, it is assumed on the analogy of a similar table in the temple of Zeus at Olympia, the victors' wreaths were placed. However disposed one might be to accept this theory in general, there are several points of detail in which it is impossible to follow its author. One of these is his explanation of the seated figure on the east frieze, usually called Demeter from the torch which she holds, as a man holding the rods of his office; in fact, the central figure of the whole ceremony. The head of the figure is now wanting, but seems to have existed in Stuart's time, and to have been drawn by him as bearded. Still most people would rather question Stuart's accuracy than admit the breasts, dress, and attitude of that figure to be those of a man.

The palm for ingenuity belongs in this case to Bötticher. His opponents labour far behind, occupied rather in demolishing the fabric raised by him, than in producing conclusive arguments in favour of their theory, or even removing satisfactorily the obstacles to it. If the procession is, as they believe, that in which the new robe for the ancient image of the goddess was conveyed, some indication of the ceremony would naturally be expected. But such there is none unless we suppose, as used to be done, that the folded robe which the old man on the east frieze hands over to a youth in a manner which does not suggest any importance in the act, is really the robe which formed the central object of the procession. Nor is it easy to see how a procession which had for its goal the temple of Athene Polias, should form a fitting subject of decoration for the Parthenon. But the chief and perhaps the most vulnerable point in the popular theory is that which regards the seated figures on the east as deities towards whom the procession advances from either side provided with victims and all the apparatus for a sacrifice. Unfortunately the only absolute symbol of divinity which has been recognised among them—the wings of the boy called Eros—is not in a condition to be beyond question. Moreover the attitudes of some of them are scarcely godlike. But be they gods or mortals, it is evident that they are the central figures of the whole composition, and that in their presence a great sacrifice is to take place, but whether or not to celebrate the conclusion of the Panathenaic games remains as yet undetermined. In a subsequent letter I hope to deal with the interpretation of the pediment sculptures.

ALEXANDER S. MURRAY.

NOTES AND NEWS.

WITH regard to the dice inscribed with Etruscan numerals to which the Rev. Isaac Taylor appeals in his theory of deciphering the Etruscan language (see review of his paper in our last number), it should be stated that all Corssen's searching to discover them has hitherto been in vain, and that they are suspected to be in private possession somewhere in this country. It is highly important that they should be brought to light just at this moment, so that their genuineness may be tested.

STUDENTS of Greek art will be glad to learn that the Venus of Falerone is now placed in the Louvre, and that with it are exhibited several plaster casts of other variations of the celebrated Venus of Milo, that have been found in various collections. This statue was discovered, as some of our readers may remember, among the ruins of the ancient Falera (now Falerone) in 1836. The left foot, which is wanting in the Milo Venus, is perfect in the Venus Falerone, and is placed on a helmet—a circumstance which M. Ravaisson considers as strongly in favour of the view that he had previously taken of the Venus of Milo—namely, that it originally formed part of a group representing the goddess disarming Mars. On this point, however, Parisian authorities disagree; M. Claudio Tarall asserting that in the original motive the Venus stood leaning upon a Term, and was accompanied by no figure whatever. The Venus Falerone is of life-size, and is executed in Parian marble.

Besides the Venus Falerone the Louvre has recently added to its collection of antiquities the sculptures and architectural remains brought by M. Rayet from Asia Minor, and presented to the Museum by MM. de Rothschild. These remains were discovered near the site of the ancient city of Miletus, and are supposed to have formed part of a temple dedicated to Apollo. There are fragments of a frieze, capitals of columns, mouldings, and winged figures in foliage, "that seem," writes a French critic, "as though they were executed yesterday, so well is the surface of the marble preserved, and so sharp are the ridges."

THE catalogues of the Louvre are increasing so rapidly in number and bulk, that it will soon be necessary for the visitor to the museum to take a portmanteau with him in order to bring them away. M. Barbet de Jouy has just added another to the already overwhelming supply, by publishing a second edition of the *Catalogue of Sculptures of the Middle Ages, Renaissance and Modern Times*. In this second edition, which includes the Campana collection, the matter has been found too much to compress into one volume, and the *Catalogue of Modern Sculpture* has been left for future publication.

A pleasing indication of the growth of artistic taste in this country may be seen in the fact that the Goldsmiths' Company offered in March last to give a series of annual prizes "with a view to the encouragement of technical education in the design and execution of works of art in the precious metals." These prizes were thrown open to general competition, but seven out of the nine, of the value of 210*l.*, were won by students who were now or had been formerly trained in the Government Schools of Art. Certainly no branch of artistic manufacture has more need of improvement in its "design and execution" than our modern goldsmith's work. Nothing can well be more tasteless than most of the jewellery and so-called "plate" of the present day. When we think of the lovely works of the goldsmith's craft in the fifteenth and sixteenth centuries, it is distressing to see dinner-tables groaning under such a hideous representation of modern taste and wealth as the conventional silver or plated épergne, and to behold directors of public companies and others rewarded for their honourable labours by receiving from their grateful admirers a monstrously ugly presentation piece of plate. A lesson in artistic fitness and beauty might be early given to the child by its godfather's gift of a mug at its christening; but the modern mug usually well deserves its fate of being bitten by the discerning teeth of its youthful possessor. How we should now prize the "six silver mugs" given by Philippe le Bon at the christening of the child of his *varlet*—the painter Jan van Eyck. But even in goldsmith's work a great improvement has recently taken place, and it is open to purchasers at many London shops to buy bracelets, earrings, and other ornaments of elegant and artistic design. Such ornaments, however, it

must be admitted, are mostly copied from ancient works of like kind.

WE are somewhat prone to abuse our Government for its mean economy in matters relating to art, but even Mr. Ayrton would scarcely venture to shut up part of the National Gallery for the sake of saving the wages of the attendants. Yet this is what has been done in art-loving France. English visitors to the Louvre have lately often been exasperated at finding the rooms containing the Dutch and Flemish pictures closed during three days in the week, but few of them have imagined that this was done merely to save the expense of twenty extra custodians who would be required if the rooms were kept constantly open to the public. It is now announced, however, that all the rooms of the Louvre will be open to the public as heretofore on every day of the week except Monday, the Commission des Beaux Arts having at last accorded the nomination of the necessary custodians.

THE Municipal Council of Fine Arts in Paris has recently appointed a commission of four of its members to organise a plan of artistic decoration for the parks, squares, boulevards, and streets of the city. Up to the present time the chief commissions given to artists since the war have been for religious and allegorical subjects for the churches to replace those destroyed during the siege; but it is now proposed that statues of all the great men of every epoch and every class who have made Paris illustrious shall be set up in her midst, and that on all the principal promenades groups of sculpture shall be placed representing the chief events in the history of Paris from the earliest times to the present day. The idea is one worthy of a great Republic. Let us hope that the great Republic will last long enough to carry it out.

THE Antwerp journals state that the celebrated *Descent from the Cross* by Rubens in Antwerp Cathedral and his *Elevation of the Cross* in the same place are both being slowly ruined by the effects of the damp and cold to which they are subjected in their present position. The Belgian artists are clamorous in demanding that they shall be removed to the Antwerp Museum, which is beyond doubt the proper place for them, but there is a difficulty of course with the church authorities, to whom the exhibition of the *Descent from the Cross* has long been a rich source of income.

THE Queen is the largest contributor to the Landseer exhibition now open at the Royal Academy. In her Majesty's collection are to be found some of the painter's best, as well as some of his worst works.

A NEW artistic society called "La Société des Amis des Arts" has recently been formed in Paris. *La Chronique* gives its programme as follows:

"A private exhibition shall be opened at a chosen locality every year. The funds arising from subscriptions shall be devoted to the purchase of unpublished works of art or to stimulative rewards (*encouragements*).

"The works acquired by the society shall be distributed among the members by lot. The annual subscription shall be 50 francs, and the number of members unlimited.

"The *encouragements* shall consist of sending artists to study at Rome, Venice, or Amsterdam, according to their desire."

The committee of the society is thus composed:

President: M. le Marquis de Montesquieu. *Vice-President*: M. le Marquis de Saint-Gènes. *Treasurer*: M. de Valleroud de la Fosse.

Members :

Le Baron Finot.	Le Comte Azmar de La
Le Baron Creuze de Lesser.	Rocheſoucauld.
M. Moreau.	Le Marquis de Varennes.
Le Marquis de Mun.	Le Baron Gustave de
Le Baron de Foucaourt.	Rothſchild.
Le Comte du Passage.	Le Comte de Vogüé.
	M. L. Martinet.

MR. STORY, the well-known American sculptor in Rome, has come forward in the December number of *Blackwood*, to make those uneasy who firmly believe that the Elgin Marbles are the work of Pheidias. But this belief has been long given up by archeologists, if, indeed, it ever were seriously entertained. What they contend for is, that these sculptures reflect the style of Pheidias, under whose direction Plutarch tells us, the sculptures of Athens were executed. It is left as a possibility that, with all his other engagements, Pheidias might still have found time even to model, say on a small scale, or at any rate to sketch, the designs for the sculptures of the temple in which one of his two greatest masterpieces was to stand. One thing is certain, that all the existing sculptures from Athens that can be assigned with certainty to the period of Pericles bear, in common with the Elgin Marbles, but one stamp, and that must be the stamp of the master-mind who then ruled the art of Athens. What harm is there, then, if, for ordinary purposes, we still speak of Pheidias as the sculptor of the Elgin Marbles, when we admit that what we say cannot be proved, but equally deny that the opposite can be maintained?

THE death is announced of Mr. William Telbin, the well-known scene-painter. He had been an invalid for some time, and had never recovered the depressing effect of his son's death, which occurred through an accident in the Alps by a fall of an avalanche, about six years ago. Mr. Telbin was in his sixty-first year.

HENRI-PETROS BLANCHARD, one of the best known and oldest designers for the French journal *L'Illustration*, died recently in Paris. He was born in 1805, and studied under Chasselat and Gros. In spite of his frequent journeys to all parts of the world, Blanchard was a constant exhibitor at the Salon. He received a third class medal in 1836, and was decorated with the cross of the Légion d'honneur in 1840. His death is a great loss to the *Illustration*.

M. DE CHENNEVIÈRES, Conservateur of the Luxembourg Museum, has been appointed president of the Administration des Beaux Arts, in place of M. Charles Blanc, who, after having rendered many services to art in his public capacity, now retires into private life,—“pour se consacrer désormais,” *La Chronique* informs us, “à ses études favorites sur l'esthétique de l'Art.”

THE *Gazette des Beaux Arts* for January contains—1. A long paper, the first of a series, by Paul Mantz, on English goldsmiths' work. The author does not profess any great learning on the subject, but gives us the benefit of his notes and critical observations made at the Manchester, South Kensington, and Paris Exhibitions. He deals in this first article with mediæval work only, and we have as illustrations the ring of Ethelwulf, preserved in the British Museum, and supposed to be the earliest English work of the kind extant; the so-called jewel of King Alfred, and the well-known coronation spoon of the regalia.—2. An admirable etching by Rajon of Rubens's celebrated *Chapeau de Paille*, now in the National Gallery. The etcher has caught the singular expression of the eyes of Mdlle. Lunden, the lady of the hat, with great felicity; but how is an engraver to give any idea of the glorious carnations of Rubens, especially remarkable in this beautiful portrait? A history of the picture and its vicissitudes, by Alfred Michiels, accompanies the etching. It is the first time, strange to say, that this celebrated work has been engraved.—3. M. Champfleury finishes his interesting papers on satiric prints for and against the Reformation.—4. The Wilson Collection receives a final notice by M. Charles Tardieu. One of the etchings of the catalogue, Decamps' *Intérieur de Cour en Italie*, is given as an illustration.—5. The ceramic works of the Oriental exhibition at the Palais de l'Industrie are described by Albert Jacquemart.—6. A review of the first part of a series of lithographs lately published by M.

Lecomte, from the drawings of Géricault. Several examples of these spirited drawings are given.—7. The question of the statue of the child borne by a dolphin, said to be by Raphael, is discussed by J. Aquarone. The side taken is made apparent by the title of the article, “Prétendues découvertes de l'enfant sculpté par Raphael.”—8. Pan and the Satyrs as treated by art, is the subject of an article by René Menard.—9. Hachette's magnificent publication of the Gospels, illustrated by a hundred and twenty-eight etchings from designs by Bida, is criticised. Besides the *Chapeau de Paille*, the number contains an effective and beautiful etching by Gustave Greux, from a painting by Lieve Verschnur, *A View on the Meuse at Dordrecht*.

THE theatrical week has not been a fertile one. The leading production—Mr. Gilbert's *Charity*—receives notice in another column. At the Vaudeville they have produced a new burlesque, by Mr. Reece. It is called *Ruy Blas Righted*, and occasion is taken to vindicate the claim of the stage to present political caricatures—a claim which, as most of our readers know, the Lord Chamberlain has more than once disputed. Messrs. James and Thorne are the chief supporters of the burlesque; in which Miss Kate Bishop, who is well known at the Court, has made her first appearance at this theatre. The burlesque is accounted a successful one.

MONSIEUR SARDOU's last piece—the *Merveilleuses* at the Variétés—is not to be reckoned among his successes. The caricature of the manners of the Director is not taken with the public. Not even the acting of Madame Chaumont can give the piece a long life. Meanwhile, at the Vaudeville, *L'Oncle Sam* proceeds on its course. The weekly receipts exceed those known in days when Paris was outwardly more prosperous.

EVEN Paris has sometimes to lament over good days for the theatre, which are now passed. That at least is the tone that is taken when the revival of the elder Dumas's *Henri Trois* is the theme of conversation. The play itself, they say, has not aged so much as might have been expected; and the decorations at the Porte Saint Martin are new and costly—always a recommendation on that part of the Boulevard.

Tricoche et Cacolet—the favourite and laughable piece from the Palais Royal—has been played successfully during the past week, at the Holborn Theatre; Messieurs Didier and Schey sustaining the principal characters, as on the occasion of the first performance here.

THE keen observer and smart writer who, in the columns of the *Pall Mall Gazette*, is treating of “The Great World in France,” took occasion on Wednesday to discuss the “Influence of the Theatre in Paris.” He dwelt chiefly on the lighter aspects of the question, and described amusingly a visit paid by two *grandes dames* to the Foyer des Artistes—a high-class sort of drawing-room green-room—at the Théâtre Français. Incidentally he made what will be to many persons something of a revelation, in stating that the authority of the leading actress at the Français is so undisputed that the manager cannot, without her consent, strengthen his troop of actresses by the addition of popular favourites. The article allows us to infer, if it does not expressly state, that in this way actresses of the position of Mdlle. Delaporte and Mdlle. Desclée have been prevented from joining the company of the “House of Molière.” “The Français,” says the writer, “prefers recruiting its company from performers caught young at the Conservatoire, and trained by slow stages to the customs of the house.” In the main this is no doubt correct; but it may be noted that from the company of one Paris theatre the Français is very apt to recruit itself. We mean the Odéon—the “second Théâtre Français,” as it loves to call itself. Within the last twelve

months the Odéon has given to the Français some of the best of its own company; Mdlle. Sarah Bernhardt and M. Pierre Berton having both crossed the Seine.

THE Monday Popular Concerts will be resumed, after the usual Christmas recess, on Monday next, when Dr. Hans van Bülow will appear for the first time since his return from his recent visit to the Continent.

THE British Orchestral Society, which gave its first very successful series of concerts last year, has announced a second series, the first concert of which will take place at St. James's Hall, on the 22nd inst. Mr. Carrodus will be the leader, and Mr. G. Mount the conductor.

KING LUDWIG II., of Bavaria, has conferred upon Richard Wagner and Johannes Brahms the order of Maximilian for arts and sciences.

HERR POPPER, the violoncellist, and Madame Sophie Menter, the pianist, have been making a professional tour through Holland, with brilliant success.

CARL DRECHSLER, the celebrated performer on the violoncello, has recently died at Dresden.

THE *Tonhalle*, one of the Leipzig musical journals, ceased to exist at the end of last year.

A SERIES of articles is at present in course of publication in the *Neue Zeitschrift für Musik* on the late Henry Hugh Pierson's music to the second part of Goethe's *Faust*. The general tone of the criticism is very favourable; and the fact deserves record, as it is but seldom that any notice is taken by German writers of works by English composers.

THE Paris Correspondent of the *Pall Mall Gazette* says that M. Gounod's wrongs in England have awakened the interest of the French Society of Artists to such an extent that they mean to agitate in favour of a new international law of copyright.

POSTSCRIPT.

PUBLISHERS' ANNOUNCEMENTS.

(From the *Athenaeum*.)

MESSRS. MACMILLAN will publish early in May, under the title of *The Russian Power*, a work from the pen of Mr. Ashton Wentworth Dilke, who has spent between two and three years in Russian Central Asia, the Caucasus, Siberia, and European Russia. The work, which will be illustrated by maps, and by ethnological and other plates, will be in part a book of travels, and in part a survey of the political position of Russia, especially in regard to the relations between the Russian and subject races.

MR. WILLIAM ROSSETTI is editing for the press a new edition of *The Poems of William Blake*. This collection of poems will be the first complete one. It will comprise some hitherto unpublished compositions.

A NEW work is being prepared by Capt. J. H. Lawrence-Archer, entitled *Monumental Inscriptions of the West Indies, from the Earliest Date, with Genealogical and Historical Annotations from Original, Local, and other Sources*.

THE third and concluding volume of Mr. Forster's *Life of Dickens* is advertised to appear at the end of this month.

THE Letters and Journals of Lord Macaulay are in the hands of Lady Holland and Mr. Trevelyan, with a view to publication.

PROF. GEIKIE is making rapid progress with the Life of Sir Roderick Murchison, and the work will, in all probability, be issued in the spring.

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